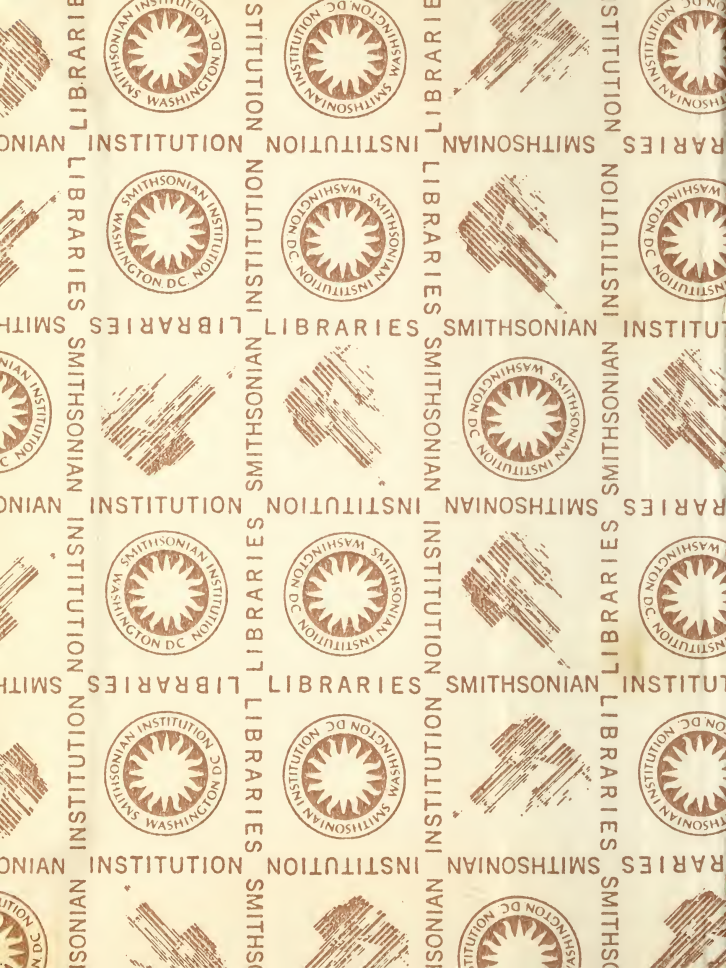


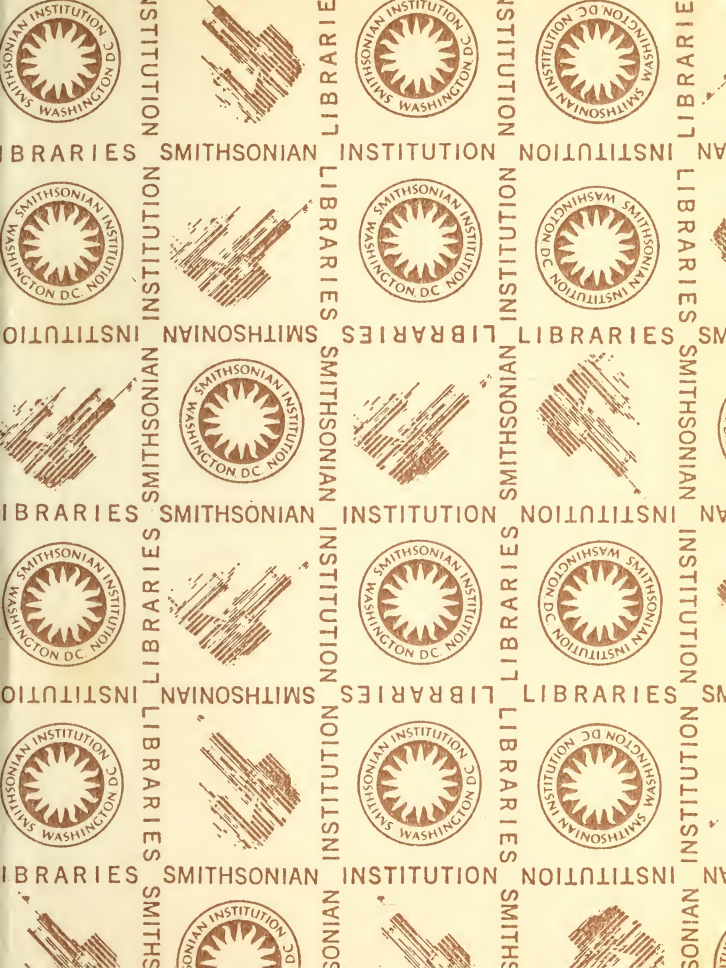
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M.E. EMMERSON

A MANUAL OF MARKS

ON

POTTERY AND PORCELAIN

A DICTIONARY OF EASY REFERENCE

BY

W. H. HOOPER AND W. C. PHILLIPS

NEW EDITION

London

MACMILLAN AND CO.

AND NEW YORK

1886

W. S. JOHNSON—"NASSAU STEAM PRESS," 60, ST. MARTIN'S LANE, W.C.

138 NK
H18 4215
Cer. + Glass H66
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P R E F A C E .

THIS Manual, founded on the note-books of the Authors, was commenced some years ago, but was thrown aside on the announcement of other works which promised to supply the much wanted book of reference for the pocket.

It is now brought out, because a great number of Marks collected by the Authors have never yet been published—most of the Oriental being quite new—and their general arrangement will, it is hoped, make the book of great use to the collector.

Some of the European part has been derived from the works of Brongniart and Demmin. The Japanese part owes much of its value to the kindness and courtesy of Mr. A. G. Yamada, and the thanks of the Authors are also due to many gentlemen who have allowed their collections to be examined, and have given much valuable assistance.

Being only intended for a pocket-volume, unimportant factories and unknown marks are left out. For more detailed information, the works of Brongniart, Chaffers, Demmin, Jacquemart (admirably translated by Mrs. Bury Palliser) Marryat, Robinson and others may be consulted.

The work is divided into four parts; in the first, the Marks are classed under descriptive heads, as Anchor, Animal, etc.; in the second—Majolica—the factories of Italy are arranged alphabetically; in the third, other factories of Europe on the same plan; and in the fourth, the Oriental Marks are arranged by the number of characters inscribed.

The Marks on Pottery and Porcelain are of three kinds—factory, workman, and pattern mark. The first is usually placed in a prominent position, sometimes accompanied by the mark of the maker or decorator. Sevres Porcelain, for instance, often having four or five workmen's marks, besides that of the factory. The pattern mark is usually a number; this is seldom given, being useless without a description of the pattern itself.

The Marks, when pencilled or incised, vary very considerably; a different hand, a full brush, or a flaw in the material, all tend to make them unrecognizable; even when printed they are often blurred by the action of the fire or running of the enamel, and when impressed, a shrinking of the wet clay will change or obliterate them.

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CONTRACTIONS.

The quality of the Ware is described in the first column, and the mode of marking in the second, as follows :—

| | | | |
|--------------|--------------------|--------------|-------------------|
| maj. | <i>Majolica.</i> | inc. | <i>Incised.</i> |
| h. p. | <i>Hard Paste.</i> | imp. | <i>Impressed.</i> |
| s. p. | <i>Soft Paste.</i> | p.... | <i>Pencilled.</i> |
| pot. | <i>Pottery.</i> | pr. | <i>Printed.</i> |
| | | sten. | <i>Stencilleā</i> |

The third column contains the dates.

ANCHOR.



CHELSEA s p imp 174.



" " p gold or red "



" " " "



" " " "



" " " "



" " " "










POPPLSDORF pct imp 176.



SCEAUX PENTHIEVRE s p p blue 175.

Pottery and Porcelain

| | | | | |
|---|--|------|-------------------|------|
|  | SCEAUX PENTHIEVRE | pot | p blue | 175. |
|  | VENICE | h p | p red | 1765 |
|  | „ <i>This mark varies very much</i> | maj. | p color | 17— |
|  | COLOGNE | pot | p blue | 17— |
|  | Bow <i>The form and position of the sword vary.</i> | s p | p red | 173— |
|  | COALBROOK DALE ... | h p | p blue | 18— |
|  | DERBY CHELSEA ... | s p | p gold. or red | 1770 |

DSI



VENICE s p p gold 17-
Giovanni Marconi or color



WORCESTER p color 175-
Richard Hold:hip, decorator
He also wrked for Derby



LONGPORT pot imp 1793



" " pr blue 1805



" pot imp 18-

MAFRA



CALDAS pot imp 18-
Imitation of Palissy Ware









CALDAS
 PORTUGAL



MIDDLESBOROUGH pot pr blue
 20, Pattern mark imp







Pottery and Porcelain

ANIMAL.



| | | | | |
|--|--|-----|--------|------|
|  | SWINTON <i>The Rockingham Crest.</i> | h p | p red | 1824 |
|  | MEISSEN <i>Near Dresden.</i> | pot | imp | 17— |
|  | HESSE CASSEL | h p | p blue | 1763 |
|  | AMSTERDAM | h p | p blue | 1772 |
|  | " | " | " | " |
|  | FRANKENTHAL | h p | p blue | 1754 |
|  | CHINA <i>On old Nankin Ware.</i> | h p | p blue | |
|  | " | " | " | |

ARROW.



| | | | | |
|--|---|-----|--------|------|
|  | BOW | s p | p blue | 173- |
|  | (?) PLYMOUTH | h p | " " | " " |
|  | CAUGHLEY | h p | p blue | 17- |
|  | LEEDS <i>Also with name Hartley, Green & Co.</i> | pot | imp | 177- |
|  | PARIS <i>De la Courtille (sometimes called Torches)</i> | h p | p blue | 1773 |
|  | " | " | " | " |

AXE.

| | | | | |
|--|------------------------------------|-----|--------------------|------|
|  | BADEN BADEN <i>Widow Sperl.</i> | h p | p gold or color | 1753 |
|  | " | " | " | " |

BIRD.



AMSTERDAM pot p color 1780
Hartog and Brandeis.



ANSPACH h p p blue 1718
Sometimes used without the letter



" " " "



SEVRES h p p red 1810
1st Empire.
 sten &
 imp



Napoleon III. Emperor h p pr color 1852



LIVERPOOL pot p color 1833
*A Liver, the Arms of the Town.
 Case, Mort & Co.*



HAGUE (The)
The Arms of.

h p p blue 177-



"

...

"

"

"

BOW.



Bow

s p p blue 173-

BUTTERFLY.



CHINESE On old Nankin

h p p blue

CADUCEUS.



DRESDEN ...
This mark varies very much.

h p p blue 1712

WORCESTER ...
In imitation of Dresden

s p p blue 1753

CIRCULAR MARKS.



FAENZA ...
*And other varieties, and also
without the circle*

maj. p blue 15-



"

" " "

| | | |
|--|--|---|
| | <p>HÖCHST <i>The arms of the Archbishop of Mayence.</i></p> | <p>h p p gold 1720 or color</p> |
| | <p>„ <i>Dahl</i></p> | <p>pot p color 1794 & h p</p> |
| | <p>DAMM <i>Aschafenberg</i></p> | <p>h p p blue 17—</p> |
| | <p>DELFT <i>T^r Fortuyn Fortune P. Van der Breil</i></p> | <p>pot p blue 1691</p> |
| | <p>„ <i>Martinus Gouda</i></p> | <p>pot „ 1675</p> |
| | <p>FLORENCE <i>The arms of the Medici. Francis II. A very rare mark.</i></p> | <p>s p p color 15—</p> |
| | <p>URBINO <i>Orazio Fontana Urbino fecit.</i></p> | <p>maj. p color 15—</p> |



DERBY h p pr color 1815



COLOGNE pot 16—



MONTPELLIER pot imp 18—
Le Vouland.



SHELTON pot pr color 1820



BERLIN h p pr 1850
Royal Factory



SEVRES h p pr color 1830
*The mark was used with the year
date from 1830.*



Louis Philippe h p 1834



SEVRES h p pr color 1834



„ Republic h p p red 1848



BURSLEM pot & imp 1768
 Wedgwood & Bentley
 h p

CLAW.

DELFT
 De Klaauw (The Claw) pot p blue 1764
 Lambertus Sanderus.



„ „ „



„ „ „



„ „ „



CRESCENT.



CAUGHLEY ... h p. p blue 1750
And without name.



WORCESTER ... s p p blue 1751
 or gold



" " " "











URBINO ... maj. p blue 1594
Also with the initials E. F. B.

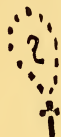


NAPLES ... maj. p blue 17—



WORCESTER ... h p p blue 1783

| | | | |
|--|--------------------|---------------|-------------------------|
|  | MARIEBERG, Sweden | pot & p color | 1750 |
|  | <i>Ehrenreich,</i> | s p | 1759 |
| — | | | |
| CROSS. | | | |
|  | BRISTOL ... | h p | p in color 1773 |
|  | FULDA ... | h p | p blue 1763 |
|  | VARAGES ... | pot | p bl: c: 1730 or red |
|  | DRESDEN ... | h p | p blue 1720 |
|  | COPENHAGEN | h p | p color 1772 |
|  | CASEMENE ... | pot | imp 18— |



BOURG-LA-REINE
Le Chapelet.

h p p 17—



BRISTOL ...

h p p color 1773



TURIN *Vineuf*
Dr. Gioanetti.

h p imp 1770

CROWN.

BASSANO
Also with the signature of
Antonio Terchi & B^o Terchj

maj. p color 1540



CASTELLI ...

maj. p color 16—










ST. PETERSBURG
A'alexander I.

h p p blue 1801
or color



”
A'alexander II.

h p p blue 1865
or color

| | | | | |
|--|--|------|---------|------|
|  | <p>PARIS <i>Porcelaine de la Reine (Antoinette)</i></p> | h p | p red | 1778 |
|  | <p>VENICE ...</p> | maj | | 17— |
|  | <p>DERBY ...</p> | s p | p gold | 177— |
|  | <p>BRUSSELS ...</p> | h p | p color | 18— |
|  | <p>WORCESTER ... <i>Barr, Flight & Barr.</i></p> | h p | imp | 1807 |
|  | <p>NAPLES ... <i>Crown of various shapes. sometimes B.C.</i></p> | maj. | p | 16— |
|  | <p>SEVRES <i>Charles X.</i></p> | h p | p blue | 1829 |



SEVRES *Charles X.* h p p blue 1829



LUDWIGSBURG ... h p p blue 1758

Also attributed to

BUEN RETIRO ... s p p color 176-
& pot
Madrid. Carlos III.



LUDWIGSBURG ... h p p blue 1758
Initial of Duke Charles



NIEDERVILLER ... h p p blue 1786
& pot
De Custine, director



" ... " "



URBINO ... maj. ,, 16-
(?) Luca Cambiasi



HOCHST ... h p p gold 1720
& color



PARIS h p p blue 1769
*Charles Philippe, Comte
 d'Artois, patron*



FRANKENTHAL h p p blue 1761
Carl Theodore



DERBY h p p red or 1780
Duesbury
 violet



„ *with monogram D K*
Duesbury and Kean „ „ 1798










„ *also without crown* „ „ „











„ *Stevenson & Hancock* „ „ 186-



HILDERSHEIM h p p blue 1760

| | | | | |
|---|---|-----|--------------------|------|
|  | FULDA | h p | p blue | 1763 |
|  | CAPO DI MONTI, Naples <i>Ferdinandus Rex</i> | s p | p color | 1780 |
|  | PARIS <i>Dihl and Guerhard</i> | h p | p red | 1780 |
|  | HESSE DARMSTADT | h p | p blue | 1756 |
|  | ST. PETERSBURG ... <i>Nicholas I.</i> | h p | p color | 1825 |
|  | SÈVRES <i>Louis-Philippe</i> | h p | imp or pr color | 1845 |
|  | CLIGNANCOURT | h p | st red | 1780 |

| | | | | | |
|--|---|-----|--------------|------------------|------|
|  | BUEN RETIRO, Madrid | ... | s p | p color | 176. |
|  | MARIEBERG, Sweden | ... | pot & s p | p color | 1750 |
|  | " | ... | " | " | " |
|  | CAPO DI MONTI, Naples | ... | s p | p red or blue | 1759 |
|  | " | ... | " | " & imp | " |
|  | SÈVRES. <i>Napoleon III.</i> <i>In this year the manufacture of soft paste was resumed</i> | ... | s & h p | p color | 1854 |
|  | SAVONA. (?) <i>Guidobono</i> | ... | maj. | " | 16— |
|  | ORLÉANS | ... | pot | p color | 1753 |

| | | | | |
|---|--|-----|--------------------|------|
|  | ST. PETERSBURG. <i>Paul I.</i> ... | h p | p color | 1796 |
|  | DRESDEN ... <i>Sachsische Porzellan Manufacture</i> | h p | p blue | 1750 |
|  | LUDWIGSBURG ... | h p | p blue | 1806 |
|  | OPORTO ... <i>Vista Allegra</i> | h p | p gold or color | 1790 |
|  | WORCESTER ... <i>Flight and Barr</i> | h p | p color | 1793 |
|  | LIVERPOOL ... | pot | imp & pr color | 1796 |
| | — | | | |
| | DOME. | | | |
|  | FLORENCE ... | s p | p color | 1580 |
| | <i>A rare mark</i> | | | |



DOT.

LIMBACH ... h p p 1761



URBINO & FAENZA ... maj. p 16—

ERMINE.



STOKE-ON-TRENT ... h p p color 185—
Minton & gold

FISH.



GENOA ... maj. p 16—



NYON ... h p p blue 1790



LILLE ... h p sten & 1784
The Dauphin. Patron p red



CHINA ... h p p blue 969
Old Nankin ware to 1106
This mark varies much



| | | | | | |
|-----------|-----|-----|-----|--------|----------------|
| CHINA ... | ... | ... | h p | p blue | 969 to 1106 |
|-----------|-----|-----|-----|--------|----------------|



| | | | | | |
|-------|-----|-----|---|---|---|
| " ... | ... | ... | " | " | " |
|-------|-----|-----|---|---|---|

—

FLEUR-DE-LYS.



| | | | | | |
|---------|-----|-----|-----|--------|------|
| Bow ... | ... | ... | s p | p blue | 173- |
|---------|-----|-----|-----|--------|------|



| | | | | | |
|-----------------------|-----|-----|-----|--------|------|
| CAPO DI MONTI, Naples | ... | ... | s p | p blue | 1736 |
| <i>Removed to</i> | | | | | |

| | | | | | |
|---------------------|-----|-----|---|---|------|
| BUEN RETIRO, Madrid | ... | ... | " | " | 176- |
|---------------------|-----|-----|---|---|------|



| | | | | | |
|----------------|-----|-----|-----|----------|------|
| MARSEILLES ... | ... | ... | pot | pr color | 1777 |
|----------------|-----|-----|-----|----------|------|



| | | | | | |
|---|-----|-----|---|-----|---|
| " | ... | ... | " | p " | " |
|---|-----|-----|---|-----|---|



| | | | | | |
|-----------|-----|-----|---|---------|------|
| ROUEN ... | ... | ... | " | p color | 1542 |
|-----------|-----|-----|---|---------|------|



| | | | | | |
|---|-----|-----|---|---|---|
| " | ... | ... | " | " | " |
|---|-----|-----|---|---|---|



ST. CLOUD s p imp 1702



SÈVRES ... h p p blue 1830

FLOWER.



CHINA. (?) *Sesamum* ... h p p color 1403
to 1424



” ” p red 1426
& gold to 1435.



” ” ” ”



” (?) *Emblems of longevity* ” p blue
These marks are from old
Nankin ware; date un-
certain



” ” ”



” ” ”



| | | | | |
|-----------|-----|-----|-----|--------|
| CHINA ... | ... | ... | h p | p blue |
|-----------|-----|-----|-----|--------|



| | | | | |
|---|-----|-----|---|---|
| " | ... | ... | " | " |
|---|-----|-----|---|---|



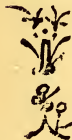
| | | | | |
|---|-----|-----|---|---|
| " | ... | ... | " | " |
|---|-----|-----|---|---|



| | | | | |
|---|-----|-----|---|---|
| " | ... | ... | " | " |
|---|-----|-----|---|---|







| | | | |
|--|-----|-----|---|
| JAPAN. <i>On old and modern ware in imitation of old Nankin patterns</i> | ... | h p | " |
|--|-----|-----|---|



| | | | | |
|---|-----|-----|---|---|
| " | ... | ... | " | " |
|---|-----|-----|---|---|

| | | | | |
|---|-----|-----|---|---|
| " | ... | ... | " | " |
|---|-----|-----|---|---|

GRASS.

| | | | | |
|--|---|-----|--------|------------|
|  | CHINA. <i>This mark is known as the "Grass Mark," but it is meant for a water plant ...</i> | h p | p blue | 960 to 963 |
|  | " ... | " | " | " |
|  | " ... | " | " | " |
|  | " ... | " | " | " |

HAYFORK.

| | | | | |
|---|-------------------------|-----|---------|------|
|  | RUDOLSTADT ... | h p | p color | 1758 |
|  | " ... | " | p blue | " |
|  | " ... Also WORCESTER | " | " | 17— |

 HATCHET (*see* AXE).

HEAD.



DELFT pot p color

 HEART.


MOUSTIERS. *Olery* ... pot p color 17—



NAPLES maj „ 15—



ST. SAMSON pot imp 183—

 HORN.


CHANTILLY s p p blue 1725
cr imp



LUDWIGSBURG h p p red or 1758
blue



LABEL.
 ORLEANS ... h & p color 1753
Gerault Daraubert s p

LEAF.



BERLIN
*This mark is frequently painted
 in green or gold over the Berlin
 sceptre on damaged pieces*



GROSBREITENBACH ... h p p color 1770



„ *Sometimes a mere flourish* „ „ „

CHINA ... h p p blue

*A great variety of leaves are
 found on old Nankin ware,
 the mark was imitated by
 DELFT and other factories*



„ ... „ „



„ ... „ „



„ ... „ „



„ ... „ „



„ ... „ „





DELFT pot p blue 1764
De Griekse A (The Alpha)
J. T. Dickstraat or Dextra



.. .. " " "

A.K.

DELFT pot p blue ..
De Witte Ster (The White Star)
A Kiell

*
A.K.

.. .. " " "

A.N.

ALTENROLHAU h p & imp 1829
A Nowotny Director
 pot

A.P.

URBINO maj p 160-
Alphonso Patanazzi

AR

ARRAS s p p blue 1782








AVH
D7M
ZD
1773

DELFT pot p 17..

| | |
|--------------------------------|--|
| B B | WORCESTER h p inc 1793 <i>Barr. B is also on Bow ware</i> |
| B | MARSEILLES pot p color 1769 <i>Bonnefoy</i> |
| * B | DELFT pot p blue 175- <i>I. Brouwer</i> |
| B | SAINTES pot inc 1538 <i>Attributed to Bernard Pallissy</i> |
| B ₇ | BRISTOL h p p color 1773 |
| BK 1762 d'auguis 1523 | GUBBIO maj p color 15- <i>Maestro Giorgio</i> |
| B. L. | LUXEMBOURG pot p color 1806 <i>Bock</i> & h p |
| BlaR | BOURG LA REINE ... s p p blue 1773 & pot |
| B:P | DELFT pot p blue |


| | | | | | | |
|--------------------------|--|-----|-----|-----|---------|------|
| BR | BAYREUTH | ... | ... | pot | p blue | 15— |
| B.t | DELFT ... (?) <i>Berghem</i> | ... | ... | pot | p blue | |
| BVD | DELFT ... (?) <i>Van der Does</i> | ... | ... | pot | p blue | |
| C C | ST. PETERSBURG ... <i>Catherine</i> | ... | ... | h p | ,, | 176— |
| (B) | BAYREUTH | ... | ... | h p | p color | 1744 |
| * CB D RW | DELFT — <i>De Paauw (The Peacock)</i> (?) <i>Cornelis Boumeester</i> | ... | ... | pot | p blue | 17— |
| C.D. | COALBROOK DALE | ... | ... | h p | p blue | 1787 |
| C.D | LIMOGES | ... | ... | h p | p red | 1773 |
| C.H | PARIS ... <i>Chanou</i> | ... | ... | h p | ,, | 1784 |

| | | | | | | |
|-------------------|-------------------------------------|-----|-----|-----|---------|------|
| +C+ | SINCENY | ... | ... | pot | p color | 177. |
| +S+ | <i>Joseph le Cerf</i> | | | | | |
| D | DERBY... | ... | ... | s p | p red | 1756 |
| | <i>Duesbury</i> | | | | | |
| D | CAUGHLEY | | | | | |
| | (<i>A Crescent, not a Letter,</i> | | | h p | p blue | 1750 |
| | <i>though often mistaken for</i> | | | | | |
| | <i>one</i>) | | | | | |
| D2 | LILLE ... | ... | ... | pot | p color | 174- |
| | <i>Dorez</i> | | | | | |
| QD | ROUEN | ... | ... | pot | p color | 15— |
| DEX | DELFT ... | ... | ... | pot | p blue | 1764 |
| | (<i>de Griekse A</i>) (The Alpha) | | | | | |
| | <i>T. Dextra</i> | | | | | |
| <u>D.S.K</u> 1 | DELFT ... | ... | ... | pot | p blue | „ |
| | (<i>de Dubbelde Schenkkan</i>) | | | | | |
| | (The Double Can) | | | | | |
| DV | MENECY VILLEROY | ... | ... | s p | p color | 1735 |
| | <i>Duc de Villeroy, patron</i> | | | | & inc | |
| Ⓔ | ST. PETERSBURG ... | ... | ... | h p | p blue | 1762 |
| | <i>Catherine II</i> | | | | | |

| | | | | | |
|--|---|------------|--------------------------|----------------|---------------|
|  | <p>ST. PETERSBURG ... P. Korniloffe</p> | <p>...</p> | <p>h p</p> | <p>p blue</p> | <p>1762</p> |
|  | <p>MARIEBERG ... Ehrenreich, director</p> | <p>...</p> | <p>pot & s p</p> | <p>p color</p> | <p>1759</p> |
| <p>E B S</p> | <p>DELFT ... T^r jongue Moriaans Hoff (The young Moors head.)</p> | <p>...</p> | <p>pot</p> | <p>p</p> | <p>1764</p> |
|  | <p>BRISTOL ... (Imitation Oriental.)</p> | <p>...</p> | <p>h p</p> | <p>p color</p> | <p>1773</p> |
| <p>F</p> | <p>FLORENCE ... (A late mark on Fine Pottery.)</p> | <p>...</p> | <p>maj</p> | <p>”</p> | <p>17—</p> |
|  | <p>FAENZA ... (Many varieties of the letter are found.)</p> | <p>...</p> | <p>maj</p> | <p>”</p> | <p>14—</p> |
|  | <p>FURSTENBERG ...</p> | <p>...</p> | <p>h p</p> | <p>p blue</p> | <p>1750</p> |
|  | <p>” ... F is also found on Bow ware</p> | <p>...</p> | <p>”</p> | <p>”</p> | |
|  | <p>DELFT ...</p> | <p>...</p> | <p>...</p> | <p>pot</p> | <p>p blue</p> |

| | | | | | |
|----------------------------|--|-----|------|--------------|------|
| F ^{co} X: Rou: | URBINO. F ^{co} . Xanto | ... | maj. | p color | 15— |
| F ^d fd | MOUSTIERS. Féraud | ... | pot | p color | 178— |
| F.D.V N | NAPLES ... <i>Fab. del Vecchio, Napoli</i> | ... | maj. | imp & h p | 17— |
| FI | FLORENCE. <i>For Firenze</i> | ... | maj. | p | 17— |
| F.P. 1617 | URBINO. F ^{co} . Patanazzi | ... | maj. | p | 1608 |
| FR | NEVERS | ... | pot | p color | 1730 |
| F&R | PERKENHAMMER. <i>Fischer & Reichembach</i> | ... | h p | „ | 1802 |
| F↑R 1536 | GUBBIO | ... | maj. | „ | 1536 |
| G | CAFFAGIOLO. <i>G is found on Bow ware</i> | ... | „ | „ | 1507 |

| | | | | | |
|-------------|---|-----|--------------|------------------|------|
| G | NAPLES. <i>Giustiniani</i> | ... | maj. | imp & p color | 17— |
| GG | GERA ... | ... | h p | p blue | 1780 |
| GG | GOTHA ... | ... | " | " | 175— |
| G.B.C | DELFT | ... | pot | p red | |
| G7G 1779 | " | ... | " | p | 17— |
| CVS | " <i>T'oude Moriaans Hoff.</i> (The old Moor's head) <i>Geertruy Verstelle.</i> | | pot | p blue | 1764 |
| .H | STRASBOURG. <i>Hannong</i> | ... | h p & pot | " | 1752 |
| H | PARIS. <i>Hannong</i> | ... | " | p color | 1773 |
| HB | NEVERS. <i>Henri Borne</i> | ... | pot | p color | 168— |
| H Z H | DELFT. <i>Jacobus Halder Adriens zoon</i> ... | ... | " | p color | 1765 |

| | | | | | | |
|---|--------------------------------------|-----|-----|------|--------|------|
| H. F | NAPLES | ... | ... | maj. | p | 17— |
| <u>H.S.J</u> | | | | | | |
| R | DELFT ... | ... | ... | pot | p red | |
| 57 44 1764 4 1764 416 | | | | | | |
| <u>H.S.K.VN</u> | NUREMBERG | ... | ... | pot | p blue | 15— |
| | <i>Hans Kraut Villingen</i> | | | | | |
| <u>H.V.H</u> | DELFT ... | ... | ... | pot | p blue | 1764 |
| | <i>Hendrick Van Hoorn</i> | | | | | |
| | DELFT ... | ... | ... | pot | p blue | „ |
| HVMD | <i>T^r Hart (The Hart)</i> | ... | | | | |
| | <i>Hendrick van Middeldijk</i> | | | | | |
| IAG  | LISBON ... | ... | ... | pot | imp | 18— |
| <u>IDM</u> | DELFT ... | ... | ... | pot | p blue | 1764 |
| | (?) <i>Jacobus de Milde</i> | | | | | |
| <u>J.R.F</u> | DELFT ... | ... | ... | pot | p blue | |
| 1182 | | | | | | |

IK

DELFT pot p blue 1680
Jan Kuylich

I.P

(?) PESARO. (?) In Pesaro ... maj p

ITD
7

DELFT pot p blue 1764
De Griekse A (The Alpha)
J. T. Dijkstraat or Dextra.

iw

DELFT " "

S.S.8

DELFT " "

j.P.

PARIS h p p blue 1790
Jacob Petit

J.P
L






LIMOGES pot p red 18—
J. Pouyat



VOISONLIEU pot st color 1839
Jean Zeigler
 & imp

K

DELFT pot p blue
 (?) *Jan Kuylich*

| | |
|--|--|
|  | DELFT pot p blue 1680 <i>Jan Kuylich</i> |
| $\frac{K}{B}$ $\frac{K}{B}$ $\frac{AL}{L}$ | KIEL " p gold 177- <i>Buchwald, director</i> <i>A. Leihamer, decorator</i> |
| H.H.C.W | DRESDEN h p p blue 17— |
|  | " " " " |
| KVK 1731 | DELFT pot " 17— |
|  | LIMBACH h p p red 1761 |
|  | MONTELUPO maj. p <i>Given by Jacquemart, Wolfs</i> <i>Brush</i> |
| LC. | BRUSSELS h p p color 1791 <i>L. Cretté</i> |
|  | DELFT pot p blue 1764 <i>De Lampelkan (The Pitcher)</i> <i>Widow G. Brouwer</i> |

| | | | | | |
|-------------|---|-----|-----|---------|------|
| ER | BORDEAUX ... <i>Lahens and Rateau</i> | ... | h p | p color | 18— |
| L b | DELFT ... (?) <i>Van Dammelar</i> | ... | pot | p blue | |
| -M- | CAFFAGIOLO ... | ... | maj | p | 15— |
| M | SINCENY ... <i>Moulin</i> | ... | pot | p color | 1864 |
| MAP | PARIS ... <i>Morel à Paris</i> | ... | h p | p blue | 1773 |
| M. G. | GUBBIO ... <i>Maestro Giorgio</i> | ... | maj | | 15— |
| M G 1519 | " | ... | " | " | " |
| 1582 | " | ... | " | " | " |
| M G | | | | | |
| M: o: L | LOOSDRECHT ... <i>Manufactur oude Loosdrecht</i> <i>Moll director</i> | ... | h p | p blue | 1772 |

| | | | | | | |
|-----------------|---------------------------------------|-----|-----|-----|----------|------|
| M.P | OPORTO | ... | ... | pot | p gold | 17— |
| | <i>Rocha Soare</i> | | | | or color | |
| MP | DELFT ... | ... | ... | pot | p blue | 1639 |
| | <i>De Metaale Pot (The Metal Pot)</i> | | | | | |
| | <i>Lambertus Cleffius</i> | | | | | |
| $\frac{MVC}{4}$ | DELFT ... | ... | ... | pot | " | |
| N | NEVERS | ... | ... | pot | p color | 15— |
| 1322 | GUBBIO | ... | ... | maj | p | 153. |
| N | <i>Vincentio or Cenoio son of</i> | | | | | |
| | <i>Maestro Giorgio</i> | | | | | |
| 1333 | GUBBIO | ... | ... | " | " | " |
| N | | | | | | |
| op | BOURG-LA-REINE ... | | .. | h p | p blue | 1773 |
| P | LILLE ... | ... | ... | pot | p color | 1778 |
| | <i>Petit</i> | | | | | |

| | | | | |
|-------------|---|-------|----------------|------|
| P P | LIVERPOOL | pot | p gold | 1760 |
| | Pennington | & h p | or color & imp | |
| | PINXTON | s p | p color | 1794 |
| P P | <i>These letters are ascribed to Pinxtton, but the ware was seldom marked</i> | | | |
| P | GUBBIO | maj | p | 15— |
| | ? Maestro Perestino | | | |
| P P P | DELFT | pot | p | |
| PA | CAFFAGIOLO | maj | p | 15— |
| PA | ROUEN | pot | p color | 15— |
| PBC | NIMES | „ | imp | 183— |
| | <i>Plantier, Boncourant & Co.</i> | | | |
| PP | ROUEN | pot | p color | 15— |
| <u>P.V</u> | DELFT | pot | p blue | 1764 |
| | <i>P v Doorne</i> | | | |

PVB

| | | | | | |
|------------------------|-----|-----|-----|--------|------|
| DELFT ... | ... | ... | pot | p blue | 1691 |
| <i>P van der Breil</i> | | | | | |

PVM
6

| | | | | | |
|---------------------|-----|-----|-----|--------|------|
| DELFT ... | ... | ... | pot | p blue | 1764 |
| <i>P van Meerum</i> | | | | | |

P

| | | | | | |
|-----------|-----|-----|---|---------|--|
| DELFT ... | ... | ... | „ | p brown | |
|-----------|-----|-----|---|---------|--|

R

| | | | | | |
|---------------|-----|-----|-------|---------|------|
| MARSEILLES | ... | ... | pot | p black | 1777 |
| <i>Robert</i> | | | & h p | | |

R

| | | | | | |
|------------------------|--|--|-----|--------|-----|
| REGENSBURG OR RATISBON | | | h p | p blue | 17— |
|------------------------|--|--|-----|--------|-----|

R-g

| | | | | | |
|---|---|-----|-----|--------|-----|
| „ | „ | ... | h p | p blue | 17— |
|---|---|-----|-----|--------|-----|

R-n

| | | | | | |
|------------|-----|-----|-----|--------|------|
| RAUENSTEIN | ... | ... | h p | p blue | 1760 |
|------------|-----|-----|-----|--------|------|

R-S

| | | | | | |
|-----------|-----|-----|-----|---|--|
| DELFT ... | ... | ... | pot | „ | |
|-----------|-----|-----|-----|---|--|

RVH
IIII

| | | | | | |
|---------|-----|-----|-----|--------|-----|
| COLOGNE | ... | ... | pot | p blue | 16— |
|---------|-----|-----|-----|--------|-----|

| | | | | | | | |
|-----------------------|-------------------------|--|-----|--------------|----------|------------|------|
| S | CAUGHLEY | ... | ... | h p | p blue | 1750 | |
| | <i>Salopian</i> | | | | | | |
| S | SCHLAKENWALD | ... | ... | h p | p color | 1800 | |
| S | SINCENT | ... | ... | pot | p color | 1733 | |
| S.48 | SEVRES on white ware | ... | ... | h p | pr green | 1833 | |
| S/61 | " | The Scratch denotes that the piece left the factory undecorated. | | | " | " | 186- |
| S ¹ C T | ST. CLOUD | ... | ... | pot & s p | p blue | 173- | |
| | <i>Trou Director</i> | | | | | | |
| SX | SCEAUX PENTHIEVRE | ... | ... | s p | inc | 1750 | |
| Ven ² | VENICE | ... | ... | maj & h p | p color | 15— 17— | |
| W | BERLIN | ... | ... | h p | p blue | 1751 | |
| | <i>Wegeley, founder</i> | | | | | | |

PLYMOUTH h p p blue 176-

W

Probably the usual mark, the
sign Jupiter, carelessly
pencilled

WORCESTER s p p blue 1751

W W

"
And others in imitation of
oriental marks

W W
W W
W W
W W

DELFT pot p blue 1764

WVB

De Twee Wildemans (The two
Savages) *Willem Van Beek*

DELFT pot p blue 1764

WVDB

Widow van der Briel

1539

URBINO maj p 15--

X

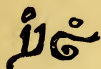
Fco Xanto

X.N

" maj X p blue ,
N red lustre

X⁶ Z
A

" maj p "



GUBBIO

...

...

maj p

15—



ZURICH

...

...

h p p blue

1759

DELFT ...

...

...

pot p

1765

Z·DEX

Dextra zoon

LINES.



ALT HALDENSTEBEN

...

h p imp

17—

COPENHAGEN ...

...

...

h p p blue

1772

*The Sound, the great and
little Belts*



ST. PETERSBURG

...

h p p blue

17—



”

...

”

”

”

MITRE.



WURZBURG









...











...










h p p blue

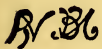




17—

MONOGRAMS.

| | | | | |
|--|--|-----|---------|--------------|
|  | LILLE | pot | p color | 17-- |
|  | AMSTERDAM or Amstel <i>Daeuber director</i> | h p | p blue | 178- |
|  | PARIS <i>Gros Caillou Advenir Lamarre</i> | h p | p color | 1773 |
|  | DELFT | pot | p blue | 1774 |
|  | ANDENNES <i>A Der Vander Wæert</i> | pot | imp | 18- |
|  | MOSCOW <i>A Gardner</i> | h p | p color | 17- |
|  | GUBBIO <i>Giorgio Andreoli</i> | maj | p | 1519 1537 |
|  | DELFT <i>De witte Ster (The White Star)</i> <i>A Kielle</i> | pot | p blue | 1764 |

| | | | | | | |
|---|--|-----|-----|-----|---------|------|
|  | DELFT ... <i>A Kielle</i> | ... | ... | pot | p blue | 1764 |
|  | " ... | ... | ... | " | " | " |
|  | " ... | ... | ... | " | " | " |
|  | MOSCOW <i>A Popoff</i> | ... | ... | h p | p color | 1830 |
|  | APREY ... | ... | ... | pot | p black | 1750 |
|  | " ... | ... | ... | " | " | " |
|  | DELFT ... <i>De twee Scheepjes (The two Ships) Ant Pennus</i> | ... | ... | pot | p blue | 1764 |
|  | MOSCOW <i>A Popoff</i> | ... | ... | h p | p color | 1830 |
|  | DELFT ... <i>Keyser & Pynaker</i> | ... | ... | pot | p blue | 1680 |
|  | " ... | ... | ... | " | " | " |

| | | | | | | |
|--|--|-----|-----|-----|-----------------|------|
|  | DELFT ... <i>Keyser & Pynaker</i> | ... | ... | pot | p color | 1680 |
|  | " ... | ... | ... | " | " | " |
|  | DRESDEN ... <i>Augustus Rex</i> | ... | ... | h p | p blue | 1709 |
|  | DRESDEN ... <i>A modern mark</i> | ... | ... | " | p blue & imp | 18— |
|  | PARIS ... <i>Reverend</i> | ... | ... | pot | p blue | 16— |
|  | DELFT ... | ... | ... | " | " | 16— |
|  | ANSPACH or Frankenthal <i>J. A. Hannong</i> | ... | ... | h p | " | 17— |
|  | TOURS ... <i>Victor Avisseau</i> | ... | ... | h p | " | 184— |
|  | NEVERS ... <i>Jacques Bourdu</i> | ... | ... | pot | p color | 1602 |

| | | | | |
|--|--------------------------------------|-----------|----------|------|
|  | LUXEMBOURG | pot & h p | p color | 1806 |
| B.L B | <i>Boch</i> | | | |
|  | NIEDERVILLER | h p & pot | p blue | 1760 |
| | <i>Beyerlé founder</i> | | | |
| R | MARANS | pot | p color | 1740 |
| | <i>Jean Pierre Roussencq</i> | | | |
|  | NYON | h p | p blue | 18— |
| | <i>Pierre Mülhausen decorator</i> | | | |
|  | COALBROOK DALE | h p | p blue | 1787 |
|  | URRINO | maj | p | 15— |
| | <i>A similar mark is dated 1549.</i> | | | |
|  COPELAND | STOKE-ON-TRENT | h p | pr color | 185— |
|  Sèvres 25 | SEVRES | h p | p blue | 1824 |
| | <i>Charles X.</i> | | | |

| | | | | | |
|--|-----|-----|-----|---|-----|
| VENICE | ... | ... | maj | p | 15— |
| <i>Probably Gian Andrea and Pietro Bertolini</i> | | | | | |

| | | | | | |
|----------------|-----|-----|-----|--------|------|
| COALBROOK DALE | ... | ... | h p | p blue | 1787 |
|----------------|-----|-----|-----|--------|------|

| | | | | | |
|--------|-----|-----|-----|---|-----|
| DIRUTA | ... | ... | maj | p | 16— |
|--------|-----|-----|-----|---|-----|









| | | | | | |
|---------------|-----|-----|-----|-------|------|
| PARIS ... | ... | ... | h p | p red | 1784 |
| <i>Chanou</i> | | | | | |

| | | | | | |
|-------------------------|-----|-----|-----|---|-----|
| URBINO | ... | ... | maj | p | 15— |
| <i>Nicolo d' Urbino</i> | | | | | |

| | | | | | |
|-------------------------------|-----|-----|-----|--------|------|
| DELFT ... | ... | ... | pot | p blue | 1651 |
| <i>De Paauw (The Peacock)</i> | | | | | |
| <i>Jacobus de Milde 1764</i> | | | | | |

| | | | | | |
|---|-----|-----|---|---|---|
| " | ... | ... | " | " | " |
|---|-----|-----|---|---|---|

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|--|---|-----|-----|-----|---------|--------------|
|  | DIRUTA | ... | ... | maj | p | 16— |
| DL.1429 FAC-EBAT | FLORENCE | ... | ... | maj | p | 14— |
|  | NEVERS <i>Denis Lefebvre</i> | ... | ... | pot | p color | 1636 |
|  | DELFT ... <i>Johannes Mesch</i> | ... | ... | pot | p blue | 1680 |
|  | URBINO | ... | ... | maj | „ | 16— |
|  | TOULOUSE <i>Fouqué Arnoux & Co.</i> | ... | ... | pot | p color | 1820 |
|  | LILLE ... <i>F. Boussemart</i> | ... | ... | pot | p color | 1729 |
|  | KREUSSEN <i>Caspar Vest</i> <i>Hans Christophe Vest</i> | ... | ... | pot | p color | 1610 1690 |
|  | PARIS ... <i>Dihl & Guerhard, Duc d'Angoulême patron</i> | ... | ... | h p | p red | 1780 |

| | | | | |
|------------|---|-----|-----------------------|------|
| G | NUREMBERG <i>George Liebolt</i> | pot | p blue | 1667 |
| H | DELFT <i>De drei porceleyne Fleschjes</i> (The 3 porcelain bottles) <i>Hugo Brouwer</i> | pot | p blue | 1764 |
| GD 1550 | NUREMBERG | pot | imp | 1550 |
| H | NAPLES | maj | p | 17— |
| HK | DELFT <i>Jan Jan zoon Kuylich</i> | pot | p blue | 1680 |
| H | " " " | " | " | " |
| K | NUREMBERG <i>Hans Kraut</i> | pot | p blue | 15— |
| R | STRASBOURG & FRANKENTHAL <i>Paul Hannong</i> | pot | p blue & h p & inc | 17— |



GUBBIO ... maj p 16—
Hipollito Rombariotti



STRASBOURG & FRANKENTHAL pot p blue 17—
Hannong & h p



FRANKENTHAL & STRASBOURG " " "
J. & P. Hannong



NEVERS ... pot p color 17—
Jacques Seigne



NIEDERVILLER ... pot sten 1802:
Lanfray & h p



LIMBACH (?) ... h p p color 176—







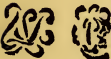



" " p gold "



PARIS ... h p p color 1773:
Gros Caillou

| | |
|--|--|
| | SEVRES s p p blue 1753 <i>The letter indicates the date</i> <i>See Sévres</i> |
| | " h p p blue 1814 <i>Louis XVIII.</i> |
| | MOUSTIERS Olery pot p color 17— |
| | REGENSBERG or Ratisbon h p p blue 17— |
| | COLOGNE pot p blue 1589 |
| | HEREND h p p blue 1839 <i>Maurice Fischer</i> |
| | DELFT pot p blue 1639 <i>De Metaale Pot (The Metal Pot)</i> |

| | | | | | | |
|---|--|-----|-----|-----|--------|------|
|  | FAENZA | ... | ... | maj | p | 154— |
|  | " | ... | ... | " | " | " |
|  | " | ... | ... | " | " | " |
|  da Urbino | URBINO | ... | ... | maj | p | 15— |
| | <i>Nicolo d' Urbino</i> | | | | | |
|  | DELFT ... | ... | ... | pot | p blue | 1680 |
| | <i>Q Kleynoven</i> | | | | | |
|  | URBINO | ... | ... | maj | p | 15— |
| | <i>Orazio Fontana</i> | | | | | |
|  | CLIGNANCOURT | ... | ... | h p | st red | 1775 |
| | <i>Monogram of the patron Louis Stanislas Xavier Comte de Provence</i> | | | | | |
|  | DELFT ... | ... | ... | pot | p | 16— |
| | <i>(?) Philip Wouwermans</i> | | | | | |



DELFT pot p blue 1680
*J. Pynaker, C. Keyser & A.
 Pynaker*



DELFT pot p blue 1764
*De Romeyn (The Roman)
 Petrus van Meerum*



DELFT pot " 1691
P van der Briel



DELFT pot p blue 1764
*De porceleyne Fles (The por-
 celain bottle) Pieter van
 Doorne*











SEVRES h p color 1792
 & s p
République Française



GUBBIO maj p 16—
 (?) *Salimbene*



COALBROOK DALE h p p blue 1861
Caughley Swansea & Nantgarw

| | | | | | | |
|--|---|-----|-----|-----|------------------|------|
|  | DELFT ... <i>Samuel Piet Roerder</i> | ... | ... | pot | p blue | 165— |
|  | DIRUTA | ... | ... | maj | p | 16— |
|  | CAFFAGGIOLO | ... | ... | maj | p | 15— |
|  | " | ... | ... | " | " | " |
|  | ST. AMAND <i>Fauquez</i> | ... | ... | pot | p | 175— |
|  | STOKE-ON-TRENT <i>Minton</i> | ... | ... | h p | p blue or red | 179— |
|  | CASTELLI <i>Saverio Grue</i> | ... | ... | maj | p | 17— |
|  | DELFT ... <i>Suter van der Even</i> | ... | ... | pot | p blue | 1580 |

| | |
|-----|---|
| § | SCHAFFHAUSEN pot p color 1560 <i>Tobias Stimmer</i> |
| Ⓕ | FAENZA maj p 15— |
| HA | DELFT pot p blue 1650 <i>Antoni Ter Humpelin</i> |
| R | NEVERS pot p color 1850 <i>Tite Ristori</i> |
| W | DELFT pot p blue 1764 <i>Jan van der Kloot Jan Zoon</i> |
| V | DELFT pot p blue 1580 <i>(?) Van der Even</i> |
| VE | " " " " |
| VZ | " " " " |
| VHO | PESARO maj p 15— <i>(?) Giovanni Vejaso</i> |
| V | MARSEILLES pot p black 1760 <i>Veuve Perrin</i> |

VR

URBINO maj p blue 16—

W

DELFT pot p blue 1764
(?) *W van der Does*



MUSICAL INSTRUMENTS.

CHINA h p p blue
Nankin ware

NAMES.

W- Adams.

TUNSTALL pot imp 1780

Astbury.

SHELTON pot imp 17—

R. & J.
Baddeley,

" pot imp 1750

Bailey &
Batkin.

LANE END pot imp 18—

Baldasara
manara

FAENZA maj p 15—

Barr, Flight
& Barr.


WORCESTER h p pr 1807

| | | | | | | |
|---------------------------------|------------------------------|-----|-----|--------------|------------------|------|
| <i>Enoch Booth.</i> | TUNSTALL | ... | ... | pot | imp | 1750 |
| <i>Brameld.</i> | SWINTON | ... | ... | h p & pot | pr red | 1807 |
| <i>М. Вербоом Verboom</i> | DELEFT | ... | ... | pot | p color | 1680 |
| | <i>Verboom painter</i> | | | | | |
| <i>БРАТЬЕВЪ КОРНИЛОВЫХЪ</i> | ST. PETERSBURG | ... | ... | h p | pr color | 1827 |
| | <i>Korneloffski Brothers</i> | | | | | |
| <i>SAMBRAY</i> | SWANSEA | ... | ... | h p | p color | 178- |
| <i>Richard Chaffers</i> | LIVERPOOL | ... | ... | pot | p color | 1751 |
| <i>Chamberlain.</i> | WORCESTER | ... | ... | h p | p color & imp | 178- |
| <i>Child.</i> | TUNSTALL | ... | ... | pot | imp | 1763 |
| <i>Christian.</i> | LIVERPOOL | ... | ... | pot | imp | 1765 |
| <i>Coalport.</i> | COALBROOK DALE | ... | ... | h p | p blue | 1787 |

| | | | | | |
|-----------------------------------|--|-----|--------------|--------|------|
| <i>Copeland.</i> | STOKE-ON-TRENT ... | ... | h p & pot | imp | 1847 |
| | <i>Copeland and Garrett, 1833</i> | | | | |
| | <i>Copeland, late Spode, 1847</i> | | | | |
| <i>Dagoty.</i> | PARIS ... | ... | h p | p red | 179- |
| <i>Davenport.</i> | LONGPOET | ... | pot | imp | 1793 |
| <i>Dihl.</i> | PARIS... | ... | h p | p red | 1780 |
| DON GIORSIO 1489 | FAENZA (P) | ... | maj | p | 1489 |
| | DELFT ... | ... | pot | p blue | 1764 |
| <i>Duijn</i> | <i>De porceleyne Schootel (The porcelain plate) J. van Duijn</i> | | | | |
| <i>Eastwood.</i> | HANLEY | ... | pot | imp | 179- |
| <i>Elers.</i> | BRADWELL | ... | pot | imp | 1690 |
| <i>Feuillet.</i> | PARIS ... | ... | h p | p red | 179- |

| | | | | | | |
|-------------------------------------|--|-----------------|-----|-----|-----------|------|
| <i>Flight.</i> | WORCESTER | ... | ... | h p | p color | 1783 |
| <i>Flight & Barr</i> | " | ... | ... | " | " | 1793 |
| <i>Flight, Barr & Barr.</i> | " | ... | ... | " | " | 1807 |
| <i>T. Fortuyn</i> | DELFT | ... | ... | pot | p blue | 1691 |
| | <i>T. Fortuyn (Fortune) P van der Breil</i> | | | | | |
| ФГ ГУЛИНА | MOSCOW | ... | ... | h p | imp color | 18— |
| | <i>Galena. Fabrica Gospodina The Factory of our Lady</i> | | | | & pot | |
| ГАРДНЕРЪ | MOSCOW | ... | ... | h p | imp | 17— |
| | <i>Gardner</i> | | | | | |
| <i>Ginori.</i> | DOCCIA | ... | ... | s p | imp | 1735 |
| <i>Giustiniani</i> I & N | NAPLES | ... | ... | maj | imp | 17— |
| | <i>Giustiniani Brothers</i> | | | | | |
| <i>Grainger, Lee & Co.</i> | WORCESTER | ... | ... | h p | p red | 1800 |
| GRATAPAGLI FE:TAVR | TURIN | (so attributed) | ... | maj | p | 17— |
| <i>Guerhard et Dihl.</i> | PARIS | ... | ... | h p | st red | 1780 |

| | | | | | | |
|---|------------------------------|-----|-----|--------------|----------|------|
| <i>Hackwood.</i> | SHELTON | ... | ... | pot | imp | 1842 |
| <i>Harley.</i> | LANE END | ... | ... | pot & h p | imp | 1809 |
| <i>Heath.</i> | DERBY ... | ... | ... | pot | imp | 1760 |
| <i>Herculaneum.</i> | LIVERPOOL | ... | ... | „ | imp | 1796 |
| <i>T. & J. Hollins.</i> | SHELTON | ... | ... | pot | imp | 18— |
| <i>Housel.</i> | PARIS ... “ De la reine ” | ... | ... | h p | p color | 1799 |
| <i>A & E. Keeling.</i> | TUNSTALL | ... | ... | pot | imp | 1770 |
| KIEBB 15 | KIEF ... | ... | ... | pot | p color | 178— |
| <i>Hans Kraut</i> 1578 | NUREMBERG | ... | ... | pot | p color | 1578 |
| <i>Lakin & Poole.</i> | HANLEY | ... | ... | pot | imp | 177— |
| <i>J. Lockett.</i> | LANE END | ... | ... | pot | imp | 17— |
| <i>Mason's</i> <i>Ironstone</i> <i>China.</i> | HANLEY, Lane Delph near | ... | ... | pot | pr color | 1813 |

| | | | | | | |
|--|-------------------|-----|-----|--------------|--------------------|------|
| <i>E. Mayer.</i> | HANLEY | ... | ... | pot | imp | 177- |
| <i>May & Newb^d.</i> | LANE END | ... | ... | pot | imp or pr color | 18— |
| <i>T. Mayer.</i> | STOKE-ON-TRENT... | ... | ... | pot | imp | 182- |
| <i>Meigh.</i> | HANLEY | ... | ... | pot | imp | 178- |
|  | STOKE-ON-TRENT... | ... | ... | h p | pr | 18— |
| <i>Nast.</i> | PARIS | ... | ... | h p | st red | 1783 |
| <i>Need.</i> | HANLEY | ... | ... | pot | imp | 178- |
| <i>Neale.</i> | " | ... | ... | pot | imp | 1776 |
| <i>Neale & Co.</i> | " | ... | ... | " | " | 1778 |
| <i>Nauw</i> | DELFT | ... | ... | pot | p blue | 1651 |
| <i>Pennington.</i> | LIVERPOOL | ... | ... | h p & pot | imp & p color | 1760 |
| <i>Phillips.</i> | LONGPORT | ... | ... | pot | imp | " |

| | | | | | | |
|------------------------------------|-------------------------------------|-----|-----|--------------|----------|------|
| Phillips & Co. | SUNDERLAND | ... | ... | pot | pr color | 1780 |
| B. Plant. | LANE END | ... | ... | pot | imp | 177- |
| ПОПОВЫ | MOSCOW <i>A Popoff</i> | ... | ... | h p | p color | 1830 |
| Powiat & Russinger. | PARIS ... <i>De la Courtille</i> | ... | ... | h p | p red | 1773 |
| Reid & Co. | LIVERPOOL | ... | ... | h p | imp | 175- |
| Rockingham. | SWINTON | ... | ... | pot & h p | imp | 1757 |
| Sadler & Green. | LIVERPOOL | ... | ... | pot & h p | pr color | 1756 |
| William Sans. | BURSLEM | ... | ... | pot | imp | 167- |
| MN ^{le} Sèvres — | SEVRES <i>National Factory</i> | ... | ... | s p | st red | 1803 |
| MI ^{le} de Sevres — | " <i>Imperial Factory</i> | ... | ... | h p | st red | 1806 |




| | | | | | | |
|-------------------------------|-----------------------------------|-----|-----|------------|--------------|------|
| <i>Sever</i> <i>R</i> | SEVRES <i>Republic</i> | ... | ... | s p | p color | 1792 |
| <i>Shaw.</i> | LIVERPOOL | ... | ... | pot | imp | 170- |
| <i>R. Shawe.</i> | BURSLEM | ... | ... | pot | imp | 173- |
| <i>Shorthose.</i> | HANLEY | ... | ... | pot | imp | 1770 |
| <i>Shorthose & Heath.</i> | „ | ... | ... | pot | imp | 18— |
| <i>T. SNEYD.</i> | „ | ... | ... | pot | imp | 18— |
| <i>SPODE.</i> | STOKE-ON-TRENT | ... | ... | pot h p | imp p red | 1770 |
| <i>Steel.</i> | BURSLEM | ... | ... | pot | imp | 18— |
| <i>Steer</i> | DELFT | ... | ... | pot | p | 1650 |
| THARI | „ | ... | ... | pot | p | 1764 |
| THOMAS TOFT | BURSLEM <i>Also Ralph Toft</i> | ... | ... | pot | in relief | 1670 |
| TURNER. | LANE END | ... | ... | pot | imp | 1276 |

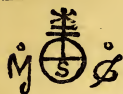
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| <i>W. V. Deloit</i> | DELFT ... | ... | ... | pot | p | 1660 |
| <i>1769 P. Vijver</i> | " ... | ... | ... | pot | p | 1769 |
| <i>Voyez.</i> | COBRIDGE | ... | ... | pot | imp | 1773 |
| <i>Aaron Wood.</i> | BURSLEM | ... | ... | pot | imp | 1750 |
| <i>Enoch Wood.</i> | " | ... | ... | pot | imp | 1783 |
| <i>Wood & Caldwell.</i> | " | ... | ... | " | " | 1790 |
| <i>WEDGWOOD.</i> | " | ... | ... | h p & pot | imp | 175- |
| <i>Wedgwood & Co</i> | FERRYBRIDGE | ... | ... | h p & pot | imp | 1796 |

 NUMERAL.


CAUGHLEY h p p blue 177-

*There are many other numerals
thus pencilled, to resemble
Oriental marks*

| | | | | | | |
|--|---|-----|-----|-----|---------|------|
|  | MALTA... | ... | ... | pot | imp | 18— |
| 4 | NEVERS | ... | ... | pot | p color | 15— |
| 24 | PLYMOUTH | ... | ... | h p | p blue | 176— |
| | <i>This mark, the sign of Jupiter, is often considered as 2, 4 joined</i> | | | | | |
| i2 BB | ST. CLOUD | ... | ... | pot | p color | 1700 |
| | J. B. Chicanneau | | | | | |
| 18 | DELFT ... | ... | ... | pot | p | |
|  | ORB. | | | | | |
| KPM | BERLIN | ... | ... | h p | p blue | 1830 |
|  | SAVONA | ... | ... | maj | p | 16— |



GUBBIO maj p 15-

ORIENTAL.



CHINA h p p blue
Old Nankin ware. *Sacred axe*



„ *Precious things. Instru-ments of writing* „ „



„ „ „ „ „



„ „ „ „ „



„ *Kwei, or emblems of a Mandarin* „ „



„ „ „ „ „



„ „ „ „ „



„ „ „ „ „



CHINA h p p blue
Instrument used as a tuning
fork



DELFT pot p blue 18—
In imitation of the 'six mark'

—
OVAL.



ANDENNES pot imp 18—
B. Lammens & Co.



UZES pot imp 18—
François Pichon











(?) VENICE maj p 18—
On modern ware



MONTET pot imp 18—
Laurjorois




PESARO AND FAENZA maj p 15—

| | | | | | |
|---|---|-----|-----|-------------|--------------|
|  | PESARO AND FAENZA | ... | maj | p | 15- |
|  | VAL SOUS MENDON <i>Mittenhoff & Mourot</i> | ... | pot | imp & pr | 179- |
|  | COLOGNE | ... | ... | pot | p blue 16- |
| — | | | | | |
| PALETTE. | | | | | |
|  | PARIS ... | ... | ... | h p | p gold 18- |
| — | | | | | |
| PICKAXE. | | | | | |
|  | LEEDS ... | ... | ... | pot | p color 1770 |
| — | | | | | |
| PIPE. | | | | | |
|  | ARNSTADT | ... | ... | pot | p color 176- |
|  | " | ... | ... | " | " " |
|  | VINCENNES | .. | ... | h p | " 178- |

ROSE.

| | | | | | | |
|--|--------------------------|-----|-----|-----|---------|------|
|  | CAUGHLEY | ... | ... | h p | p color | 1799 |
| | <i>J. Rose & Co.</i> | | | | | |

| | | | | | | |
|--|--|-----|-----|-----|--------|------|
|  | DELFT | ... | ... | pot | p blue | 1764 |
| | <i>De Roos (the Rose), Dirk van der Does</i> | | | | | |


 DVDD

| | | | | | | |
|---|---|-----|---|---|---|---|
| " | " | ... | " | " | " | " |
|---|---|-----|---|---|---|---|

SCEPTRE.

| | | | | | | |
|--|--------|-----|-----|-----|--------|------|
|  | BERLIN | ... | ... | h p | p blue | 176- |
|--|--------|-----|-----|-----|--------|------|

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|  | " | ... | ... | " | " | " |
|---|---|-----|-----|---|---|---|

SHELL OR HELMET.

| | | | | | | |
|--|-------|-----|-----|-----|--------|--|
|  | CHINA | ... | ... | h p | p blue | |
|--|-------|-----|-----|-----|--------|--|



CHINA h p p blue



” ” ”



SHIELD.



ANSPACH h p p blue 1718



NYPHENBERG h p imp 1758



SAVONA maj p 16—

Sometimes with initials G.

*A. G., (?) Gian Anto. Guido-
bono, G. S. & B. C.*



” ” ” ”



” *Girolamo Salomone* ” ” ”



SAVONA maj p 16—



DELFT pot p red 17—



VOLKSTADT h p p color 1762



TURIN maj p 15—
And Shield alone with Cross.
Arms of Savoy



VIENNA h p imp or 1774
 p blue



SHIP.









COBRIDGE pot p blue 18—

SQUARE MARKS.



CHINA h p p blue

For other Square Marks, see
Oriental, used also by
 WORCESTER and DRESDEN

| | | | | | | |
|--|---------------------------|------------------------|----------------------------|-----|--------------------|------|
|  | DRESDEN | ... | ... | h p | p blue | 17— |
| | <i>Imitation Oriental</i> | | | | | |
|  | " | ... | ... | " | " | " |
|  | " | <i>On Böttger ware</i> | | " | " | " |
|  | URBINO | ... | ... | maj | p | 15— |
| | <i>Orazio Fontana</i> | | | | | |
|  | " | " | <i>In Greek Characters</i> | " | " | " |
| — | | | | | | |
| STAR. | | | | | | |
|  | DOCCIA | ... | ... | s p | p color | 1735 |
|  | NOVE | ... | ... | h p | p gold or color | 1750 |
|  | DELFT | ... | ... | pot | p red | |



SUN.

| | | | | | |
|-----------|-----|-----|--------------|--------|------|
| ST. CLOUD | ... | ... | pot & s p | p blue | 1702 |
|-----------|-----|-----|--------------|--------|------|



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| " | ... | ... | " | " | " |
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| | | | | | |
|--------|-----|-----|-----|---|-----|
| SAVONA | ... | ... | zaj | " | 16— |
|--------|-----|-----|-----|---|-----|



SWORD.








| | | | | | |
|----------|-----|-----|-----|--------|------|
| CAUGHLEY | ... | ... | h p | p blue | 1750 |
|----------|-----|-----|-----|--------|------|










| | | | | | |
|---------|-----|-----|-----|--------|------|
| DRESDEN | ... | ... | h p | p blue | 1726 |
|---------|-----|-----|-----|--------|------|



| | | | | | |
|---|-----|-----|---|---|------|
| " | ... | ... | " | " | 1730 |
|---|-----|-----|---|---|------|

| | | | | | | |
|---|--------------------------------------|-----|-----|-----|-------------------|------|
|  | DRESDEN | ... | ... | h p | p blue | 1770 |
|  | „ <i>Marcolini Manager</i> | ... | .. | .. | .. | 1796 |
|  | „ <i>on White Porcelain—for Sale</i> | ... | ... | .. | .. | 17— |
|  | „ <i>on imperfect pieces</i> | ... | .. | .. | scratched through | .. |
|  | .. | .. | ... | .. | .. | .. |
|  | .. | .. | ... | .. | .. | .. |
|  | .. | .. | ... | .. | .. | .. |

| | | | | | | |
|--|--------------------------------|-----|-----|-----|-------------------|------|
|  | DRESDEN | ... | ... | h p | p blue | 1750 |
| | <i>Brühl Manager</i> | | | | | |
|  | " | ... | ... | " | " | 17— |
|  | ELBOGEN | ... | ... | h p | imp | 1810 |
|  | MONTREUIL | ... | ... | " | p blue | 18— |
| | <i>Tinet</i> | | | | | |
|  | TOURNAY | ... | ... | s p | p gold or blue | 175— |
|  | (?) CAUGHLEY | ... | ... | h p | p blue | 177— |
| | <i>Attributed to Worcester</i> | | | | | |
|  | WORCESTER | ... | ... | s p | p blue | 17— |



WORCESTER s p p blue 17—



TABLE.

CHINA h p „



„ „ „



„ *imitated by* DERBY ... „ „



TOWER.

TOURNAY s p p blue 175



VINCENNES s p p color 17—

—
TRIANGLE.



BOW, CHELSEA & DERBY ... s p & p gold & 17—
h p color &
imp & inc



BRISTOL h p imp 18—
& bis



DOCCIA s p p gold 1725
& imp



KORZEC h p p blue 1803



NYMPHENBERG h p p blue 1753



QUIMPER pot inap 1803
Hubaudière

TRIDENT.



Bow s p p blue 173—



” ” ” ”



” *the triangle imp* ” ” ”



CAUGHLEY h p p blue 17—



CAFFAGIOLO maj ” 15—
Also attributed to Faenza & Gubbio

SWANSEA



SWANSEA h p imp 18—
And one trident

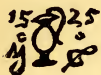
VASES.



BRISTOL h p pr blue 18—
The Cross imp



JAPAN h p imp color 18—



GUBBIO maj p blue 15—

WINDMILL.



CLIGNANCOURT s & hp p color 1775

Varies greatly


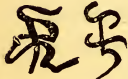
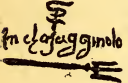




MAJOLICA.




THE manufacture of Italian Pottery—generally known as Majolica or Raffaele ware—was for many years under the patronage of the Urbino family, and was principally carried on at Urbino, Gubbio, Pesaro, Castel Durante, Faenza, and Diruta.

The ware is coarse and bad, but it is valued for the decorations, which are from designs by Raffaele, Michael Angelo, Guilio Romano, and other great masters; and some are thought to be painted with their own hands.








Marryat says: "It was the usual custom for the Artists to write the title of the subject, in blue characters on the back of the dish, but rarely to affix their names and place of abode." The examples given will, it is hoped, be sufficient for the identification of such marks as may be met with in duplicate, those that are given in type are too large for engraving in a small handbook.

MAJOLICA.

| | |
|---|---|
|  | <p>BASSANO, Venetia 1540 Also with the signature of <i>Antonio Terchi</i> and <i>B^o. Terchj</i></p> |
|  | <p>CAFFAGIOLO, Tuscany 1507 The ordinary mark is thus made, it is S. P. in a monogram, sometimes the P is alone given.</p> |
|  | <p>„ The trident is used both with and without above. The name is also signed <i>In Gafugolo</i> „</p> |
|  | <p>„ This mark is also attributed to <i>Faenza</i> and <i>Gubbio</i> „</p> |
|  | <p>„ (?) for <i>Gafagiolo</i> „</p> |
|  | <p>„ „</p> |
|  | <p>„ „</p> |

| | | | | |
|--|--|--|---------------|---------------|
| 1324 In Castel Durante | CASTEL DURANTE, Urbino ... | ... | ... | founded 1361 |
| | The earliest known date is | ... | ... | 12 Sep., 1508 |
| | <i>Sebastiano d' Marforio</i> signs and dates a piece in | ... | ... | 1519 |
| | <i>Francesco Durantino</i> | .. | .. | 1533 |
| <i>Fattoin Botega di Piccolpasso</i> | .. | The Chevalier <i>Piccolpasso</i> was director of a | factory about | 1550 |
| <i>In Castello Durante, 1841.</i> | .. | On Modern Ware, in imitation of the old | | |
|  | CASTELLI, Naples | ... | ... | ... 14— |
| | So attributed by <i>Passeri</i> | ... | ... | ... 16— |
|  | .. | <i>Saverio Grue</i> . Also initials and name | ... | ... 17— |
| L. G. P. | .. | <i>Luigi Grue</i> ... | ... | ... .. |
| | .. | <i>Fra^o. Ant^o. Grue</i> | ... | ... 1722 |
| <i>G. Rocca di Castelli, 1732.</i> | .. | ... | ... | ... 1732 |
| <i>Gentili P.</i> | .. | ... | ... | ... 17— |
| .1545. <i>in deruta</i> <i>frate fecit</i>  | DIRUTA, Papal States | ... | ... | ... 15— |
| | Other varieties of this signature are found | | | |

| | | | | | |
|--|---|-----|-----|------|-----|
| jnderuta 1554 | DIRUTA, Papal States | ... | ... | ... | 15— |
| Q | " | ... | ... | ... | 16— |
| D | " | ... | ... | ... | " |
| \$ | ,, Given by Darcel as a mark of this factory | ... | ,, | | |
| FAENZA | | | | | |
| NICOLVS-DENASNOLVS AD-HONOREM-DEI-ET SANCTI-MICHAELIS RECIT-FIERFANO-DE | On one of the earliest pieces of Majolica known | | | 1475 | |
| DON GIORGIO 1489 | ,, (?) Gubbio. Supposed to be <i>Maestro Giorgio</i> | | | 14— | |
| F f | ,, Many varieties of the letter F are found | | | ... | " |
| Fata in Faenza In Casa Pirota | ,, <i>Casa Piroto</i> —The name of a factory of Faenza | ... | ... | ... | 15— |

| | | | | | |
|---|---|-----|-----|-----|------|
|  | FAENZA | | | | |
| | And without the circle | ... | ... | 15- | |
|  | „ Also attributed to <i>Pesaro</i> | ... | ... | „ | |
|  | „ Many other varieties of this mark are found | | | „ | |
| Baldasara manara | „ Also initials B. M. | ... | ... | ... | 154- |
|  | „ | ... | ... | ... | „ |
|  | „ | ... | ... | ... | „ |
|  | „ | ... | ... | ... | „ |
|  | „ And B without the T ... (?) <i>Baldasara</i> | ... | ... | ... | „ |



FAENZA

Attributed to *Baldasara* 15—

~~1905DIPH~~

" "

F. R.

„ In a square, and initials only "

FLORENCE, Tuscany 14—

Luca della Robbia and his family made their famous ware here until about 1560

BL. 1429
FAC-EBAT

This mark and another, LR FA, 1454, is attributed to *Luca*, but both are very doubtful

F.

„ A late mark on fine pottery 17—

FI

" (F) for *Firenze* "

FORLI 15—

Fata in Forli,
1542.

Also without date, and with signature of *Leucadius Solombrinus*, 1555

I la Botega d
M^o Jero da
Forli.

" "



GENOA 15—
The beacon is well known, it varies very much



„ Given by Demmin 16—



GUBBIO, Urbino 14—
Giorgio Andreoli, afterwards known as *Maestro
Giorgio*, first used the beautiful metallic lustre
which caused the Gubbio ware to be so valued

G
A

„ Also ascribed to him ”



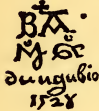





” ” ” ” ” 1519




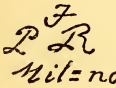



” ” ” ” ” ”



” ” ” ” ” 1525

| | | | | | |
|---|------------------------|--|-----|-----|------|
|  | GUBBIO—Maestro Giorgio | B A, Merchants' mark... | ... | ... | 1528 |
| 1532 | | | | | |
|  | | " | ... | ... | ... |
| | | | | | 1532 |
|  | | " With merchants' mark | ... | ... | 15— |
|  | | " | ... | ... | ... |
| | | | | | " |
|  | | " | ... | ... | ... |
| | | | | | " |
|  | | " Attributed to Maestro Gillio | ... | ... | " |
| 1532 | | | | | |
| N | | " Vincentio or Cencio, son of M ^o . Giorgio | ... | ... | " |

| | |
|------------------------|---|
| 1535 N | GUBBIO Also N. G. 15— |
| P | „ (?) <i>Maestro Perestino</i> . Also signature in full „ |
| * S W | „ (?) <i>Salimbene</i> 16— |
| * HR | „ (?) <i>Hipollito Rombariotti</i> „ |
| F ↑ R △ △ △ 1536 | „ (?) <i>Rovigo</i> 15— |
| M. A. I. M. | „ „ |
| M Lochi 1764 | LODI, Lombardy 16— And with the initials only |

| | |
|--|---|
|  | MILAN, Lombardy 17— And name only |
|  | " " " " " |
| G. R. | " On modern pottery 18— |
| M. 1627. | MONTELUPO, Tuscany 16— Variously written |
| M ^{te} L ^{po} 1639. | " With signature <i>Raffaello Girolamo</i> |
|  | " Given by Jacquemart p black (P) Wolf's brush modern |
|  | NAPLES 15— |
|  | " Crown of various shapes, some- times B. C. 16— |

F.D.V
N

NAPLES.

,, *And Ferdinando del Vecchio Napoli* imp in full 17—

H. F

,, So attributed

H

,, 17—

Giustiniani
I & N,, *Giustiniani Brothers* imp 17—

G

,, " " " " " " & p color

,, *And in outline* p blue 17—*Padva.*PADUA, Venetia 15—
With date, 1548*A. Padoa.*

,, ,, 1563

| | | | | | | |
|---|---------|--------------------------|-----|-----|-----|------|
| <i>In Pesaro.</i> | PESARO | ... | ... | ... | ... | 13— |
| | | With dates, 1542 to 1765 | | | | |
| <i>Fatto in Pesaro</i> | „ | „ | ... | ... | ... | 15— |
| I.P | „ | Doubtful | | | | |
| WFO | „ | (?) Giovanni Vejaso | ... | ... | ... | 1542 |
| <i>Ravena.</i> | RAVENNA | | | | | |
| | | Between two flourishes | ... | ... | ... | 16— |
| <i>In Arimin</i> 1535. | RIMINI | | ... | ... | ... | 15— |
| | | Stiffly written | | | | |
| <i>In Rimino</i> 1535. | „ | | ... | ... | ... | 1535 |
| <i>Fatto in</i> <i>Ariminensis</i> 1635. | „ | | ... | ... | ... | 1635 |
| <i>Fatto in Roma</i> <i>da Gio Pavlo</i> <i>Savino</i> <i>M.D.C.</i> | ROME | ... | ... | ... | ... | 16— |
| | | Pencilled in oval | ... | ... | ... | 1600 |
| <i>In Roma.</i> | „ | Pencilled and impressed | ... | ... | ... | „ |

Alma Roma
1623.

ROME.

” 16—



SAVONA, Genoa ... 16—

(?) *Guidobono* ... ”



” *Girolamo Salomone* ... 16—



” ... ”



” ... ”



” With initials G. A. G. (*Gian Ant^o. Guidobono*)
and G. S. (*Salomone*) & B. C. ... ”



SAVONA, Genoa 16—



„ 16—

Fata i Siena.

SIENA, Tuscany 15—
With signatures of *M^o Benedetto*

*Bar Terese
Roma.*

„ *Bartolomeo Terenzio Romano* 1727

F. C.

„ Also in monogram *Ferdinando Maria
Campani* 1733

Treviso.

TREVISO, Lomardy 15—
In circle „

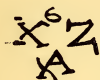
N.

„ So attributed „



TURIN, Piedmont 15—
And Shield alone with Cross. Arms of Savoy

| | | | | | |
|--------------------------------------|---|-----|----------|-----|------|
| Fatta in Torino | TURIN, Piedmont | ... | ... | ... | 1577 |
| Fabrica Reale di Torino 1737. | " | ... | ... | ... | 17— |
| GRATAPAGLIA FE·TAVR | " So attributed | ... | ... | ... | " |
| .1531. | URBINO | ... | ... | ... | 14— |
| .f.X.A.R. .T Urbino. | Francesco Xanto Aveli da Rovigo | ... | p colour | ... | 15— |
| .1532- fr. Xanto A.R. Purbino. | " | " | ... | " | " |
| F:co X: Rou: | " | " | ... | " | " |
| .1539 X: | " | " | ... | " | " |
| X.N | " X in blue, N in red lustre, probably Vicentio's mark | | | | |



URBINO 15—
Francesco Xanto Avelli



„ *Orazio Fontana* 15—



„ „ *Urbino Fecit*



„ „ *In Greek characters*



„ „



„ *A similar mark dated 1549*



„ *Nicolo d' Urbino. About* 1530
also signed Nicolo di V.

URBINO



T. R. F.
1587.

Nicolo d' Urbino 15—
Geronimo Urbino, with date 1583

" 1587



F. G. C.

" Also with initials E F B, dated 1594

Alf. P. F.
Urbini, 1606.

" Alfonso Patanazzi. Also name in full 1606

A. P.

" " "

F. P.
1617

" Francesco Patanazzi. Also name in full 1608

" Vicenzio Patanazzi, aged 12 years 1619









" (?) Luca Cambiasi, of Genoa 16—

B. F. V. F.




" (?) Battista Franco Urbini Fecit "

WR

" "

| | | | | | | |
|---|--|-----|-----|-----|-----|------|
|  | URBINO | ... | ... | ... | ... | 16- |
|  | „ Also attributed to <i>Faenza</i> | ... | ... | ... | „ | |
| Ven ^a | VENICE | ... | ... | ... | ... | 1545 |
| | Venezia is also written in full | | | | | |
|  | „ Probably <i>Gian Andrea</i> and <i>Pietro Bertolini</i> , too confused to be made clearer | | | | | |
|  | „ A well-known mark, with many variations | ... | ... | ... | ... | 17- |
|  | „ Doubtful | ... | ... | ... | ... | 17- |
|  | „ On modern ware | ... | ... | ... | ... | 18- |

FACTORIES.

| | |
|---|--|
| A.N. | ALTENROLHAU near Carlsbad, Germany pot imp 1829 <i>A. Nowotny, Director</i> & h p |
| Amstel. | AMSTEL, Oude, near Amsterdam, Holland h p p blue 1782 |
| Amstel | AMSTEL, Nieuw h p p blue 18— |
|  | AMSTERDAM, Holland h p p blue 1772 |
|  | ” ” ” ” ” ” |
|  | ” <i>A. Daeuber, Director</i> ” ” 178— |



AMSTERDAM, Holland ... pot p color 1780
Hartog & Brandeis



ANDENNES, France ... pot imp 18—
B. Lammens & Co.

AW

" " ... " " "
A. Der Vander Wært

ANSPACH, Bavaria ... h p p blue 1718
*And other varieties of the
 A, sometimes like crossed
 swords*









AAA





" *The Eagles and Shields* ... " " "
*vary very much, and
 sometimes are used
 without the letter*



" " ... " " "


| | | | | | | |
|---|---|-----|-----|-----|--------------------|------|
|  | ANSPACH | ... | ... | h p | p blue | 1718 |
|  | „ And FRANKENTHAL <i>J. A. Hannong</i> | ... | ... | „ | „ | „ |
|  | APREY, France | ... | ... | pot | p black | 1750 |
|  | „ „ | ... | ... | „ | „ | „ |
|  | ARNSTADT, Germany | ... | ... | pot | p color | 176- |
|  | „ „ | ... | ... | „ | „ | „ |
|  | ARRAS, France | ... | ... | s p | p blue | 1782 |
|  | BADEN-BADEN, Germany <i>Widow Spertl</i> | ... | ... | h p | p gold or color | 1753 |

| | | | | | |
|---|----------------------|-----|-----|----------|--------|
|  | BADEN-BADEN, Germany | ... | h p | p gold | 1753 |
| | <i>Widow Sperl</i> | | | or color | |
|  | " | " | ... | " | " |
| Bayreuth K. Hu | BAYREUTH, Bavaria | ... | pot | p black | 15— |
| BR | " | " | ... | p blue | 15— |
| ⓐ | " | " | ... | h p | p 1744 |

BERLIN, PRUSSIA.

Established by W. G. Wegeley, in 1751, and purchased by Frederick the Great, in 1763. Pott, a chemist at this factory, claims the invention of transfer printing on porcelain.

BERLIN, Prussia.

| | | | | | |
|---|-----------|-----|-----|-----|-------------|
|  | „ Wegeley | ... | ... | h p | p blue 1751 |
|---|-----------|-----|-----|-----|-------------|

BERLIN, Prussia

„ Royal Factory. Many
forms of sceptre ... h p p blue 176-

„ „ „ „ „ „





„ „ „ „ „ „

„ Königliche Porzellan
Manufactur ... „ „ 1830

„ „ „ „ p r 1850
This Eagle is also used by
Schuman, of Moabit,
with names

„ Frequently painted in
green or gold over the
sceptre mark, on
damaged pieces 18-









| | | | | | |
|---|--|-----|--------------|---------|------|
|  | BORDEAUX, France <i>Lahens & Rateau</i> | ... | h p | p color | 18— |
|  | BOURG-LA-REINE, France | .. | s p & pot | p blue | 1773 |
|  | " " | ... | h p | " " | " " |
|  | " <i>Le Chapelet</i> " | ... | " | p | " " |

BOW.

This factory was established about 1735, but did not become celebrated until many years later.

| | | | | | | |
|---|-----|-----|-----|-----|--------|-----|
|  | Bow | ... | ... | s p | p blue | 173 |
|  | .. | ... | ... | " | " | " " |

| | | | | | | |
|--|-----|---|-----|-----|------------------------------|------|
|  | Bow | ... | ... | s p | p blue | 173- |
|  | „ | <i>The form and position of the sword vary</i> | | „ | p red & gold | „ |
|  | „ | <i>The triangle has long been considered a Bow mark, but recent researches have rendered it doubtful, it is often hard to say if it is a Bow or Triangle, the latter is now proved to have been used at CHELSEA and DERBY</i> | | | imp inc p gold & color | „ |
|  | „ | <i>Triangle, imp</i> | ... | „ | p blue | „ |
|  | „ | | ... | „ | „ | „ |
|  | „ | <i>A. B. F. G. & K. are also found, probably workmen's marks</i> | | „ | „ | . |
| To | „ | <i>Also BRISTOL</i> | ... | | | |

ELERS

BRADWELL pot imp 1690

+ X

BRISTOL

Founded by Richard h p p color 1773
Champion

E

„ *And other imitations of*
Oriental marks „ „ „

+ B

„ „ „ „

B₇

„ „ „ „




„ *The cross impressed* ... h p pr blue 18—









„ „ imp „
 & biscuit






T^o








„ *For Tebo, the modeller.*
Many other workmen's
marks are found „ ino 17—

| | | | | | |
|---|---|-----|-----|-----------|------|
| <i>Cretté de Bruxelles, rue D'Arenberg 79,</i> | BRUSSELS, Belgium <i>L. Cretté</i> | ... | h p | p color | 1791 |
| LC, | " | ... | " | P " | " |
|  | " | ... | " | P " | 18— |
| THOMAS TOFT | BURSLEM, Staffordshire <i>And Ralph Toft</i> | ... | pot | in relief | 1670 |
| <i>William Sans.</i> | " | ... | " | imp | 167— |
| <i>R. Shawe.</i> | " | ... | " | " | 173— |
| WEDGWOOD. <i>Wedgwood.</i> | " | ... | " | " | 175— |
| <i>Aaron Wood.</i> | " | ... | " | " | " |
| <i>Enoch Wood.</i> | " | ... | " | " | 1783 |
| <i>Wood & Caldwell.</i> | " | ... | " | " | 1790 |
| <i>Steel.</i> | " | ... | " | " | 18— |

Pottery and Porcelain

| | | | | |
|---|---|--------------|----------------------------|------|
|  | <p>BUEN RETIRO (Madrid), Spain <i>Attributed to Royal Factory, Charles III., but probably LUDWIGS- BURG</i></p> | s p & pot | p color | 176- |
|  | <p>„ <i>The Capo di Monte mark is found on early pieces</i></p> | „ | „ | „ |
|  | <p>„ <i>And M only ...</i></p> | „ | „ | „ |
| caen | <p>CAEN, France ... <i>Also in capitals</i></p> | h p | p red | 1793 |
| MAFRA  CALDAS PORTUGAL | <p>CALDAS, Portugal ... <i>Mafra, maker. Imitations of Palissy ware</i></p> | pot | imp | 18— |
|  | <p>CAPO DI MONTI, Naples ... <i>And various other forms of Fleur de lys</i></p> | s p | p blue | 1736 |
|  | <p>„ <i>Ferdinand IV, pa'ron ...</i></p> | „ | p red or blue & imp. | 1759 |

| | | | | |
|--|--|-----|---------|------|
|  | CAPO DI MONTI, Naples ,, <i>This factory has successfully imitated old majolica</i> | s p | p color | 1759 |
|  | ,, <i>Ferdinandus Rex</i> | ,, | p color | 1780 |
|  | CASEMÈNE, France <i>Lasléchere and Paillaïrd</i> | pot | imp | 18-- |
| D. D. & Co. CASTLEFORD POTTERY. | CASTLEFORD, near Leeds <i>D. Dunderdale</i> | pot | imp | 1790 |
|  SALOPIAN. | CAUGHLEY, Shropshire <i>Established in 1750, by Brown, taken in 1772 by Thomas Turner.</i> | h p | p blue | 1750 |
|  | ,, <i>Crescent marked thus is often mistaken for D and attributed to Duesbury of DERBY.</i> | | p blue | |
| S | ,, | ,, | ,, | ,, |

| | | | | | |
|--|--|-----|--------------|-------------------|------|
|  | CAUGHLEY, Shropshire | ... | h p | p blue | 1750 |
| TURNER. | " | ... | h p & pot | imp | 1772 |
|  | " | ... | h p | p blue | 17— |
|  | " | ... | " | " | " |
|  | „ <i>And other numerals thus treated, to resemble oriental marks</i> | ... | „ | p blue | 177— |
|  | „ (?) <i>Turner, attributed to WORCESTER</i> | ... | „ | „ | „ |
|  | „ <i>Rose & Co.</i> | ... | „ | p color | 1799 |
|  | CHANTILLY, France <i>Also with name</i> | ... | s p | p blue and imp | 1725 |

CHELSEA.

This factory, established in the 17th century, acquired little celebrity until about 1750, when the modelling and beauty of the paste rendered its productions equal to those of any foreign factory.



| | | | | | |
|---------|-----|-----|-----|-----|------|
| CHELSEA | ... | ... | s p | imp | 174- |
|---------|-----|-----|-----|-----|------|



| | | | | | |
|---|---------------------------------|-----|---|------------------|------|
| " | ... | ... | " | p gold or red | 174- |
| | <i>The best quality in gold</i> | | | | |



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| " | ... | ... | " | " | " |
|---|-----|-----|---|---|---|





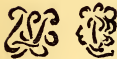



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| " | ... | ... | " | " | " |
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|---|--|--------|---------------------------|------|
|  | CHELSEA | s p | p gold or red & imp | 1745 |
| | <i>And with name in full</i> | | | |
|  | CLIGNANCOURT, near Paris ... | h & sp | p color | 1775 |
| | <i>This varies very much</i> | | | |
|  | „ <i>Monogram of the Patron, Louis Stanislas Xavier, Comte de Provence</i> | h p | st red | „ |
|  | „ <i>Porcelaine de Monsieur</i> | „ | „ | 1780 |
| <i>Coalport.</i> | COALPORT, or COALBROOK DALE, Shropshire | h p | p blue | 1787 |
| <i>C.D.</i> | „ <i>And C. Dale ...</i> ... | „ | „ | „ |
|  | „ | „ | „ | „ |
|  | „ | „ | „ | 18— |



COALPORT, OF COALBROOK
DALE, Shropshire

" " " h p p blue 18—



" Caughley, Swansea, Nantgarw, united 1821

" 1861

Voyez.

COBRIDGE, Staffordshire

" " " pot imp 1773



" " " " p blue 18—



COLOGNE, Germany

" " " pot p blue 1589



" " " " " " 16—



" " " " "



COLOGNE, Germany ... pot p blue 16—



„ *Cremer* „ „ 17—

Given by M. Demmin.

„ B. M. | L. W., 1573.

„ B. V., 1574. | M. G., 1583.

„ F. T., 1559. | M. O.

„ F. V. O., 1543. | S. M.

„ I. E., 1539. | W. R.

„ I. R., 1588. | W. T.

„ K^o. R., 1598.



COPENHAGEN, Denmark ... h p „ 1772

*The Sound and great and
little Belts*



„ „ p color ..

CRIEL.

CRIEL, France pot imp 178-
*Also with monogram of
 Stone-Coquerel and Le
 Gros of Paris*



DAMM, Germany h p p blue 17-

DELFT, HOLLAND

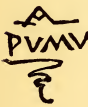




Potteries were established here at a very early date; it is said that fine ware was produced in 1480, nothing certain is known before 1614, when a patent was granted to Claes Janssen Wytman's, for making porcelain, probably fine pottery.

DELFT, Holland

„ The ALPHA De Griekse A. Mark registered 1761.
 J. T. Dextra or Dijkstraat pot p blue „

„ „ „ „



| | | | | | |
|--|---|-----|-----|--------|----------|
| DEX | DELFT, Holland ... | ... | pot | p blue | 1764 |
| Z:DEX | „ Zoon Dextra ... | ... | „ | „ | 1765 |
|  | „ On ware with same patterns as that with first mark ... | ... | „ | „ | |
|  | „ The works were carried on by Jacobus Halder Adriens Zoon in 1765... | | „ | „ | „ |
| I. H. D. | „ (?) Jacobus Halder ... | „ | „ | p blue | |
| | „ Cornelis van Os had the works in 1767 | | | | |
| | „ The AXE. De Byl ... | | | | reg 1764 |
|  | „ Justus Brouwer ... | „ | „ | p blue | „ |
|  | „ „ ... | „ | „ | „ | „ |
|  | „ „ ... | „ | „ | „ | „ |

DELFT, Holland pot p blue 1764

Justus Brouwer.

*This is also attributed to
A. Kielle, of the White
Star.*

„ The CLAW. *De Klaauw* „ „ reg 1764
Lambertus Sanderus.

„ *This mark is so varied* „ „ „
that it is usually “un-
known.” It has been
called The Griffin!

„ „ „ „ „ „

„ „ „ „ „ „

„ The DOUBLE PITCHER.
De Dubbelde Schenkkan „ „ „ 1764
Thomas Spaandonck...

*
IB


ES


180


180


19 1/2 4

D.S.K
A



DELFT, Holland

„ FORTUNE. T' Fortuyn... pot p blue reg 1691
Pieter van der Briel



„ „ „ „ „ „



„ „ „ „ „ „



„ „ „ „ „ „



„ „ „ „ „ „



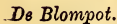
„ Weduwe v. d. Briel ... „ 1764

J. H. F.
Int. Fortuyn.

„ „ „ „ „ „



„ The GOLDEN BOAT. In
der vergulde Boot ... „ „ 1764
Johannes der Appel



„ The GOLDEN FLOWERPOT.
De vergulde blompot ... „ „ 1764
P. Verberg

THART

DELFT, Holland

,, The HART. *T' Hart* ... pot p blue reg 1764

HVMD

,, *Hendrik van Middeldijk* ,, ,, ,,

MP

,, The METAL POT ... 1639

De Metaale Pot

MP

Lambertus Cleffius ... ,, ,, ,,*Pieter Parea* ... ,, ,, 1764

GVS

,, The old MOOR'S HEAD ... ,, ,,

In t' oude Moriaans Hoff,, *Geertruy Verstelle* ... ,, ,, ,,

E. B. S.

,, The young MOOR'S HEAD ,, ,, ,,

*T'jongue Moriaans Hoff**Widow of Pieter Jan**v. d. Hagen*










,, Probably a mark of one or other of these factories ,, p color

D AW

,, The PEACOCK. *De Paauw* ,, p blue .. 1651*Jacobus de Milde* ... ,, 1764D AW
-2

,, ,, ,,










| | | | | | | |
|--------------------------|--|-----|-----|--------|----------|---|
| <i>paūw</i> | DELFT, Holland | | | | | |
| | „ <i>Jacobus de Milde</i> | ... | pot | p blue | 1764 | |
| <u>I.D.M</u> | „ „ | ... | " | " | " | " |
| <u>* CB D RW</u> | „ (?) <i>Cornelis Boumeester</i> | | " | " | 17— | |
| <u>P.V</u> | „ The PORCELAIN BOTTLE <i>De Porceleyne Fles</i> | | | | reg 1764 | |
| | „ <i>Pieter van Doorne</i> | ... | " | " | " | " |
| <u>PD</u> | „ „ | ... | " | " | " | " |
| <i>Duyjn</i> | „ The PORCELAIN PLATTER <i>De Porceleyne Schootel</i> | | | | | |
| | „ <i>Johannes van Duyjn</i> | ... | " | " | " | " |
| <u>PVM 6</u> | „ The ROMAN <i>De Romeyn</i> | | | | | |
| | „ <i>Petrus van Merum</i> | ... | " | " | " | " |
| <u>PM</u> | „ „ | ... | " | " | " | " |

| | | | | | |
|--|---|-----|--------|----------|---|
| | DELFT, Holland | | | | |
|  | „ Jan van der Kloot Janzoon took the factory | pot | p blue | 1764 | |
|  | „ The ROSE De Roos | | | reg 1764 | |
|  | „ Dirk van der Does | „ | „ | „ | „ |
|  | „ „ | „ | „ | „ | „ |
|  | „ The THREE BELLS De drie klokken | | | | |
|  | „ W. van der Does | „ | „ | „ | „ |
|  | This varies so much that it is often “unknown” | „ | „ | „ | „ |
|  | „ | „ | „ | „ | „ |
|  | „ Doubtful | „ | „ | „ | „ |

| | | | | | |
|---------|----------------|--|-----|--------|----------|
| | DELFT, Holland | | | | |
| | „ | The THREE PORCELAIN BOTTLES <i>De drie Por- celeyne fleschjes</i> | | | reg 1764 |
| IB | „ | <i>Hugo Brouwer</i> ... | pot | p blue | „ |
| Hooren. | „ | The THREE PORCELAIN BARRELS <i>De drie Por- celeyn astonnen</i> | „ | „ | „ |
| HVH | „ | <i>Hendrick van Hoorn</i> ... | „ | „ | „ |
| | „ | The TWO SHIPS ... <i>De twee Sheepjes</i> | | | „ |
| R | „ | <i>Ant. Pennis</i> ... | „ | „ | „ |
| | „ | The TWO WILD MEN ... <i>De twee wildemans</i> | | | „ |
| WVB | „ | <i>Widow of Willem van Beek</i> | „ | „ | „ |
| | „ | The WATER CAN ... <i>De Lampetkan</i> | | | „ |
| LPK | „ | <i>Widow of Gerardus Brouwer</i> | „ | „ | „ |
| LP Kan | „ | „ | „ | „ | „ |

DELFT, Holland

| | | | | |
|---------------------|--|-----|------------|----------|
| * A.K. | „ The WHITE STAR <i>De witte ster</i> | ... | ... | reg 1764 |
| | „ A Kielle | ... | pot p blue | |
| *K | „ „ | ... | „ | „ |
| A.K. | „ „ | ... | „ | „ |
| A K | „ „ | ... | „ | „ |
| A K | „ „ | ... | „ | „ |
| A K | „ „ | ... | „ | „ |
| A K | „ „ <i>And other variations</i> | | „ | „ |
| ADB ANNO 1774 | „ (E) Van der Bosch | ... | .. | 1774 |
| Bt | „ Berghem | ... | .. | |

| | | | | |
|---|------------------------------|-----|-------|------|
|  | DELFT, Holland | | | |
| | „ <i>Isaak Brouwer</i> | ... | blue | 1750 |
|  | „ (?) <i>Van der Does</i> | ... | „ | |
|  | „ (?) <i>Van Dammelar</i> | ... | „ | |
|  | „ <i>Suter van der Even</i> | ... | „ | 1580 |
|  | „ „ | ... | „ | „ |
|  | „ „ | ... | „ | „ |
|  | „ „ <i>so attributed</i> | | | „ |
|  | „ <i>Martinus Gouda</i> | ... | reg | 1675 |
|  | „ <i>Antoni Ter Humpelin</i> | ... | color | 1650 |

DELF, Holland



| | | | | |
|---|---------------------|-----|--------|----------|
| „ | <i>Q. Kleynoven</i> | ... | p blue | reg 1680 |
|---|---------------------|-----|--------|----------|



| | | | | |
|---|--------------------------------|--|---|---|
| „ | <i>Jan Kuylich the younger</i> | | „ | „ |
|---|--------------------------------|--|---|---|



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| „ | „ | ... | „ | „ |
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| „ | „ | ... | „ | „ |
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| „ | <i>Johannes Mesch</i> | ... | „ | „ |
|---|-----------------------|-----|---|---|








| | | | | |
|---|----------------------------|-----|---|---|
| „ | <i>Cornelis Keyser</i> | ... | „ | „ |
| | <i>Jacobus Pynaker and</i> | | | |
| | <i>Adrien Pynaker</i> | | | |



| | | | | |
|---|---|-----|---|---|
| „ | „ | ... | „ | „ |
|---|---|-----|---|---|





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| „ | „ | ... | „ | „ |
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| DELFT, Holland | | | | |
|---|---|-----------------------|-----|-------------|
|  | „ | Keyser & Pynaker | ... | p blue 1680 |
|  | „ | (?) Pynaker | ... | „ „ |
|  | „ | „ | ... | „ |
| <i>Steen</i> | „ | Jan Steen | ... | „ 1650 |
|  | „ | Samuel Piet Roerder | ... | p color „ |
| <i>WV Velde</i> | „ | Willem van der Velde | ... | „ 1660 |
| <i>AV Verboom</i> <i>Verboom</i> | „ | Abraham Verboom | ... | „ 1680 |
| 1769 <i>P. Viseer</i> | „ | Piet Viseer | ... | „ 1769 |
|  | „ | (?) Philip Wouwermans | ... | „ 16— |

DELFT, Holland

| | | | | |
|--|---------------|-----|-------------------|--------|
| AVH D7M ZD 1773 | UNKNOWN MARKS | ... | p color | 1773 |
| B:P | " | " | ... | p blue |
| F/180 | " | " | ... | " |
| G.B.C | " | " | ... | p red |
| G7G 1779 | " | " | ... | " 1778 |
| J.C.S.J R 1771 #11 1774 1772 #11 1774 | " | " | ... | " |
| J.R.H 1182 | " | " | (?) In T' Fortune | p blue |

| | | | | | |
|---|----------------|---|------------------------|---------|------|
| IW | DELFT, Holland | | | | |
| S.S.8 | UNKNOWN MARKS | ... | ... | p blue | |
| K | " | " | (?) <i>Jan Kuylich</i> | " | |
| KVK 1731 | " | " | ... | p blue | 1731 |
| MVC 4 | " | " | ... | p color | |
| P 18 | " | " | ... | p blue | |
|  | " | " | ... | p brown | |
| RJ | " | " | ... | p blue | |
| 18 | " | " | ... | " | |
|  | " | <i>On ware painted in the style of Majolica. An imitation of a Savona mark.</i> | | p red | 17— |

*BSA

| | |
|---|------------|
| DELFT, Holland | p red |
| „ Imitation of the “Six mark.” On ware painted with Oriental patterns | p blue 18— |

From M. Demmin.

| | | | |
|------------------------------------|-----------------------|--------------------------|--------------------|
| A. D. W. A ^o . 1769. | D. M. | <u>I. G. V.</u> 1768. | R. or A. R. |
| A. I., 1663. | D. V. X. I., 1540. | <u>I. H. F.</u> 1480. | R. T. C. |
| E. P. | G. D., 1605. | I. V. L., 1662. | S. B. + + 1742. |
| B. V. S., 1702. | G. V. M. | J. G. | S. L., 1650. |
| D., 1540. | H. N. I. | J. V. L. | S. M., 1725. |
| <u>D.</u> <u>12</u> | <u>I. G.</u> 22½ | M. Q. | V. H., 1620. |
| B. | | | |

DECORATORS.

| | |
|--------------------------|---------------------------------|
| Aalines. | J. Kuwyt. |
| C. Boumester, 1680. | J. Meer. |
| J. Dam. | Meer. } Jan v. d. Meer de Delft |
| S. Dam. | A. Veerhart de Gouda. |
| J. Decker, 1698. | C. Zachtleven Fu. 1650. |
| Heinding Waanders, 1781. | |

DERBY.

Founded in 1751, by W. Duesbury, who, in 1770, purchased the Chelsea Works, and, in 1784, removed the moulds and models to Derby; also Bow, 1776.



| | | | | | |
|------------------|-----|-----|-----|-------|------|
| DERBY | ... | ... | s p | p red | 1756 |
| <i>Duesbury.</i> | | | | | |



| | | | | | |
|---------------|-----|-----|-----|------------------|------|
| DERBY CHELSEA | ... | ... | s p | p gold or red | 1770 |
|---------------|-----|-----|-----|------------------|------|



| | | | | |
|---|------------------------------------|---|--------|------|
| „ | <i>Later in lilac, then in red</i> | „ | p gold | 177- |
|---|------------------------------------|---|--------|------|



| | | | | | |
|---|-----|-----|-----|--------------------|------|
| CROWN DERBY | ... | ... | h p | p red or violet | 1780 |
| <i>Also without the dots— with monogram D K Duesbury and Kean ...</i> | | | | | |
| „ | „ | „ | „ | „ | 1798 |



| | | | | | |
|---|--|---|---|---|------|
| „ | <i>Also with D in old English type</i> | „ | „ | „ | 1780 |
|---|--|---|---|---|------|

DERBY



„ *In imitation of the Sèvres mark* h p p red or violet 1798



„ *In imitation of the Chinese* „ p blue „



„ *Probably a workman's mark* „ „ & imp „



„ *And in oval ...* ... h p pr color } 1815
1839



„ *Stevenson & Hancock ...* h p p color 186-

Joshua Heath.

„ *Cockpit Hall* ... pot imp 1760



DOCCIA, near Florence, Italy s p p color 1735
Various star marks



„ „ „ „ imp & p gold „

GINORI.

| | | | |
|---------------------------------|-----|-----|------|
| DOCCIA, near Florence, Italy... | s p | imp | 1735 |
| <i>The founder's name</i> | | | |
| <i>The Capo di Monti moulds</i> | | | |
| <i>were transferred here</i> | | | |
| <i>about</i> | | | 1821 |

DRESDEN, SAXONY.

The first European Porcelain manufactory, established by Augustus II. in 1709, under the management of Böttger.



| | | | |
|-----------------------------|-----|--------|------|
| DRESDEN, Saxony | | | |
| „ Augustus Rex, founder ... | h p | p blue | 1709 |



| | | | |
|----------------------------|---|---|-----------------|
| „ The Caduceus (sale mark) | „ | „ | 1712 to 1720 |
|----------------------------|---|---|-----------------|









| | | | |
|----------------|-----|---|------------|
| „ Böttger ware | ... | „ | about 1718 |
|----------------|-----|---|------------|



| | | | | | | |
|---|---|-----|-----|---|---|---|
| „ | „ | ... | ... | „ | „ | „ |
|---|---|-----|-----|---|---|---|



| | | | |
|---|---|---|---|
| „ And other square marks <i>in imitation of oriental</i> | „ | „ | „ |
|---|---|---|---|

| | | | | | |
|---|---|-----|-----|--------|------|
|  | DRESDEN, Saxony... | ... | h p | r blue | 1720 |
| | <i>Herold, manager</i> | | | | |
|  | " " | ... | " | " | 1726 |
|  | " " | ... | " | " | 1730 |
|  B.P.F. Dresden. 1739 | " " | ... | " | " | 1739 |
|  | " <i>Brühl, manager</i> | ... | " | " | 1750 |
| K.H.C.W | " ... | ... | " | " | 17— |
|  M.P.M | " <i>Meissen porzellan manu- factur. Also without the swords.</i> | | " | " | " |



DRESDEN, Saxony... ... h p p blue 17—
Early mark



„ *Sächsische porzellan manu-
 factur* „ „ 1750



„ *Königliche porzellan manu-
 factur* „ „ 17—



„ „ „ 1770



„ *Marcolini, manager* ... „ „ 1796



„ *On white porcelain (per-
 fect), for sale.* „ p blue 17—
 scratched
 through



„ *On imperfect pieces* ... „ „ „

| | | | | | |
|---------------|--|-----|-----------------|--------------------------------|------|
| | DRESDEN, Saxony... <i>On imperfect pieces</i> | ... | h p | p blue scratched through | 17— |
| | ,, <i>On faulty table goods</i> | ... | ,, | ,, | ,, |
| | ,, | ,, | ... | ,, | ,, |
| | ,, | ,, | ... | ,, | ,, |
| | <i>A modern imitation of early mark</i> | ,, | p blue & imp | 18— | |
| | ELBOGEN, Bohemia | ... | h p | imp | 1810 |
| | ETRURIA— <i>see Wedgwood</i> | | | | |
| Wedgwood & Co | FERRYBRIDGE, near Burslem | ,, | ,, | & pot | 1796 |



^ F ^

FLORENCE, Italy ... s p p color 1580

This varies very much



„ The arms of the Medici „ „ 15—
family. Rare mark.



FRANKENTHAL, Bavaria ... h p p blue 1754

*The arms of. Hannong
of Strasbourg, removed
here, 1753.*

R

„ Paul Hannong ... „ „ „
Also J. A. H., in monogram & pot & inc



„ Carl Theodore, patron ... h p p blue 1761



FULDA, Germany ... h p p blue 1763
Fürstlich Fulda'sch to 1780

| | | | | | |
|--|--|-----|-----|---------|------|
|  | FULDA, Germany ... <i>On figures.</i> | ... | h p | p blue | 1763 |
|  | FURSTENBERG, Germany | ... | h p | p blue | 1750 |
|  | „ <i>The F varies very much...</i> | ... | „ | „ | „ |
|  | GERA | ... | h p | p blue | 1780 |
|  | GOTHA | ... | h p | p blue | 175- |
|  | „ <i>Rothenberg, the founder</i> | ... | „ | „ | „ |
|  | GROSBREITENBACH | ... | h p | p color | 1770 |
|  | „ <i>Sometimes a mere flourish</i> | ... | „ | „ | „ |



| | | | | |
|-------------------------------------|-----|-----|--------|------|
| HAGUE (THE), Holland | ... | h p | p blue | 177- |
| <i>▲ Stork—the Arms of the Town</i> | | | | |



| | | | | |
|---|---|---|---|---|
| ” | ” | ” | ” | ” |
|---|---|---|---|---|



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|----------------------------|--|-----|-----|-----|
| HALDENSTEBEN, ALT, Germany | | h p | imp | 17— |
|----------------------------|--|-----|-----|-----|

HANLEY

| | | | | | |
|------------------|---|---|-----|-----|------|
| <i>E. Mayer.</i> | ” | ” | pot | imp | 177- |
|------------------|---|---|-----|-----|------|

| | | | | | |
|---------------------------|---|---|---|---|---|
| <i>Lakin & Poole.</i> | ” | ” | ” | ” | ” |
|---------------------------|---|---|---|---|---|

| | | | | | |
|-------------------|---|---|---|---|---|
| <i>Shorthose.</i> | ” | ” | ” | ” | ” |
|-------------------|---|---|---|---|---|











| | | | | | |
|---|---|---|---|---|------|
| ” | ” | ” | ” | ” | 1776 |
|---|---|---|---|---|------|

| | | | | | |
|-------------|---|---|---|---|------|
| NEALE & CO. | ” | ” | ” | ” | 1778 |
|-------------|---|---|---|---|------|

| | | | | | |
|------------------|---|-------------------|---|---|------|
| J. MEIGH & SONS. | ” | <i>Also Meigh</i> | ” | ” | 178- |
|------------------|---|-------------------|---|---|------|

| | | | | | |
|--------|---|---------------------------------|---|---|------|
| NEELD. | ” | <i>In imitation of Wedgwood</i> | ” | ” | 178- |
|--------|---|---------------------------------|---|---|------|

| | | | | | | |
|--|---|-------------------------|-----|-----|----------|------|
| <i>J. Keeling.</i> | HANLEY | ... | ... | pot | imp | 179- |
| <i>Eastwood.</i> | „ | <i>W. Baddeley</i> | ... | „ | „ | „ |
| <i>Shorthose & Heath.</i> | „ | ... | ... | „ | „ | 18— |
| T. SNEYD, HANLEY. | „ | ... | ... | „ | „ | „ |
| <i>Mason's Ironstone China.</i> | „ | <i>Lane Delph, near</i> | ... | „ | pr color | 1813 |
| HERCULANEUM—see LIVERPOOL. | | | | | | |
| HEREND. | HEREND, Hungary | ... | ... | h p | p blue | 1800 |
| | <i>Also Shield & Crown of Austria, & Shield & Crown of Hungary.</i> | | | | | |
| MF | „ | <i>Maurice Fischer</i> | ... | „ | „ | 1839 |
|  | HESSE CASSEL, Germany | ... | ... | h p | p blue | 1763 |
|  | HESSE DARMSTADT, Germany | ... | ... | h p | p blue | 1756 |
|  | HILDERSHEIM, Germany | ... | ... | h p | p blue | 1760 |

| | | | | |
|--|---|-----|--------------|-------------------------|
|  | HÖCHST, near Mayence, Germany | h p | p gold | 1720 |
| | <i>The arms of the Archbishop of Mayence</i> | | & color | |
|  | " | " | " | " |
|  | „ Dahl | ... | pot & h p | 1794 |
| D | | | | |
| $\frac{KIEB\bar{B}}{15}$ | KIEF, Russia | ... | pot | p color 178- |
| $\frac{K}{B} \frac{K}{B}$ $\frac{A}{L} \frac{L}{L}$ | KIEL, Denmark | ... | pot | p gold 177- or color |
| | <i>Buchwald, Director Abr. Leihamer fecit</i> | | | |
| $\frac{Kiel}{T}$ | „ Also K. T. G | ... | " | " |
|  | KORZEC, Poland | ... | h p | p blue 1803 |
| | <i>„ The mark varies very much, and is sometimes used with the name</i> | | | |
|  | KREUZEN, Germany | ... | pot | p color 1610 to 1690 |
| | <i>Caspar Vest Hans Christophe Vest</i> | | | |

| | | | | | |
|-------------------------|---|-----|--------------|-------------------|-----------|
| J. Lockett. | LANE END OF LONGTON, Staffordshire | ... | pot | imp | 17— |
| TURNER. | " | ... | " | " | 1762 |
| B. Plant. | " | ... | " | " | 177— |
| T. Harley, Lane End. | " | ... | pot & h p | imp | 1809 |
| Mayr & Newbold | " Mayer & Newbold | ... | " | imp & pr color | 18— |
| Bailey & Batkin. | " | ... | pot | imp | 18— |
| LEEDS POTTERY. | LEEDS | ... | pot | imp | 1770 |
| ↗ | " | " | ... | " | p color " |
| ↖ | " Also with name, Hartley, Green & Co. | " | " | imp | " |
| lille | LILLE, France | ... | pot | p color | 1711 |
| D2 | " Dorez | ... | " | " | 174— |
| | D is also found on soft paste. | | | | |
| AB | " | ... | " | " | 17— |



LILLE, France pot p color 1729
F. Boussemart.



„ *Petit* „ „ 1778



„ *Patron, The Dauphin* ... h p sten & 1784
Leperre Duroo. p red



LIMBACH, Saxe-meiningen ... h p p red 1761



„ „ p gold „







„ (?) „ p color „














„ „ „ „













LIMOGES, France ... h p p red 1773

| | | | | | |
|---|--|-----|--------------|---------------------------|------|
| J.P. L | LIMOGES, France ... <i>J. Pouyat</i> | ... | pot | p color | 18- |
| IAG  | LISBON ... | ... | ,, | imp | 18— |
| SHAW. | LIVERPOOL ... | ... | ,, | ,, | 17— |
| Richard  Chaffers | ,, ... | ... | ,, | p color | 1751 |
| SADLER. | ,, <i>Sadler claims the invention of transfer printing on pottery, 1756.</i> | ,, | & h p | pr color | 1754 |
| SADLER & GREEN. | ,, ... | ... | ,, | ,, | 1756 |
| Reid & Co. | ,, ... | ... | h p | ,, | 175— |
| P P | ,, <i>Pennington—also name in full</i> | ... | pot & h p | imp p gold or color | 1760 |
| Christian. | ,, ... | ... | pot | imp | 1765 |
|  | ,, <i>Herculaneum</i> | ... | pot | ,, | 1796 |
| | ,, <i>Also name on garter round a crown</i> | ,, | ,, | pr color | ,, |
|  | ,, <i>Case, Mort & Co. A liver—arms of the town.</i> | ... | pot | p color | 1833 |

| | | | | | | |
|--|--|-----|-----|------|---------|------|
| Davenport. | LONGPORT | ... | ... | pot | imp | 1793 |
| LONGPORT. | „ J. Davenport | ... | ... | „ | pr red | „ |
|  | „ | ... | ... | „ | imp | „ |
|  | „ | ... | ... | „ | pr blue | 1805 |
|  | „ | ... | ... | „ | imp | 18— |
| Phillips. | „ | ... | ... | „ | „ | 1760 |
| | LOOSDRECHT, near Amsterdam, Holland | | | h p | p blue | 1772 |
| M: o' L: | <i>Manufactur oude Loos- drecht. Moll, director</i> | | | | | |
| | LOWESTOFT | ... | ... | s&hp | „ | 175— |
| | <i>No mark used by factory</i> | | | | | |
|  | LUDWIGSBURG, Würtemberg | | | h p | p blue | 1758 |
| | <i>Initial of Duke Charles, sometimes used with- out the crown</i> | | | | | |

| | | | | |
|---|---|-----|-------------|-----------------|
|  | LUDWIGSBURG, Württemberg | h p | p blue | 1758 |
| | <i>This form is also attributed to Madrid</i> | | | |
|  | „ <i>An antler—from the arms of Württemberg</i> | „ | „ or red | „ |
|  | „ <i>Also W. R. ...</i> | ... | „ p blue | 1806 to 1818 |
|  | LUXEMBOURG, Belgium | ... | pot p color | 1806 |
| B.L  | <i>Boch, Director</i> | | & h p | |
| | MADRID—see BUEN RETIRO. | | | |
|  | MALTA ... | ... | pot imp | 18— |
|  | MARANS, France ... | ... | pot p color | 1740 |
| | <i>Jean Pierre Roussencq</i> | | | |
|  | MARIEBERG, Sweden | ... | pot p color | 1750 |
| | | | & s p | |
|  | „ | „ | „ | „ |

| | | | | | |
|---|--|-----|--------------|---------|------|
|  | MARIEBERG, Sweden <i>Ehrenreich.</i> | ... | pot & s p | p color | 1759 |
|  | " " | ... | " | " | " |
|  | " " | ... | " | " | " |
|  | MARSEILLES, France <i>Also with C. & S.</i> | ... | pot | p color | 1777 |
|  | " <i>Savy</i> | ... | " | pr " | " |
|  | " <i>Veuve Perrin</i> | ... | " | p black | 1760 |
|  | " <i>Bonnefoy</i> | ... | " | p color | 1769 |
|  | " <i>Robert</i> | ... | h p & pot | p black | 1777 |

| | | | | | |
|--|---|-----|--------------|-----------------|------|
| ПОПОВЫ | Moscow, Russia ... <i>A. Popoff.</i> | ... | h p | p color | 1830 |
| АП | " " | ... | " | " | " |
| Р | " " | ... | " | " | " |
| ФГ БУЛИНА | " <i>F. G. Fabrica Gospodina</i> <i>(The factory of our</i> <i>Lady) Galena</i> | ... | h p & pot | imp color | 18— |
| Q | MOUSTIERS, France <i>Olery</i> ... | ... | pot | " | 1686 |
| | | ... | " | p color | 172— |
| <u>Q</u>  | " " | ... | " | " | " |
| F ^d f ^d | " <i>Féraud</i> ... | ... | pot | p color | 178— |
|  | " <i>Guichard</i> ... <i>Also the G only</i> | ... | " | sten in dots | " |
| NANTGARW. | NANTGARW, Wales | ... | h p | imp & color | 1813 |

NAPLES.—See CAPO DI MONTI.

N

NEVERS, France pot p color 15—

4

„ „ „ „ „

B

„ *Jacques Bourdu* 1602

MF

„ *Denis Lefebvre* 1636

HB

„ *Henri Borne* 1689

S





„ *Jacques Seigne* 17—









FR







„ *François Rodrigue* 1730





R


„ *Tite Ristori* 1850



| | | | | | |
|--|--|-----|--------------|--------------------|------|
| NEWCASTLE. | NEWCASTLE-ON-TYNE | ... | pot | imp | 18— |
|  | NIEDERVILLER, near Stras- bourg, France <i>Baron de Beyerlé, the founder</i> | | h p & pot | p blue | 1760 |
|  | „ <i>General de Custine</i> | ... | „ | „ | 1786 |
|  | „ <i>And other varieties of the coronet</i> | | „ | „ | „ |
|  | „ <i>Lanfray, director</i> | ... | „ | sten | 1802 |
| NIEDERVILLE | „ | „ | „ | imp | „ |
| PBC | NIMES, France | ... | pot | „ | 183— |
| | <i>Plantier Boncourant & Co.</i> | | | | |
| Nove * | NOVE, Italy | ... | h p | p gold or color | 1750 |
| NOVE * | „ | ... | „ | „ | „ |

| | | | | | | |
|--|---|-----|-----|-----|--------------------|------|
|  | NOVE, Italy | ... | ... | h p | p gold or color | 175 |
|  | NUREMBURG, Germany | ... | ... | pot | imp | 1556 |
| <i>Hans Kraut</i> 1578 | „ <i>Hans Kraut</i> ... | ... | ... | „ | p blue | 1578 |
|  | „ „ ... | ... | ... | „ | „ | „ |
|  | „ <i>George Liebolt</i> | ... | ... | „ | „ | 1667 |
|  | NYPHENBERG, Bavaria <i>The arms of Bavaria</i> | ... | ... | b p | imp | 1758 |
|  | „ | ... | ... | „ | p blue | „ |
|  | NYON, Switzerland | ... | ... | „ | „ | 1790 |
|  | „ <i>Pierre Mülhausen, painter</i> | ... | ... | „ | „ | 18— |

| | | | | | |
|---|--|-----|--------|--------------------|------|
|  | OPORTO, Portugal <i>Vista Allegre</i> | ... | h p | p gold or color | 1790 |
| M.P | „ <i>Manr. Porto. Rocha Soares</i> | pot | „ | „ | „ |
|  | ORLEANS, France ... <i>Gerault Daraubert.</i> | ... | h & sp | p color | 1753 |
|  | „ „ ... | ... | pot | p color | „ |
| RR | PARIS, France ... <i>Reverend</i> | ... | pot | p blue | 16— |
|  | „ <i>Hannong. Charles Philippe,</i> <i>Comte d' Artois, patron.</i> | h p | p blue | 1769 | |
| MAP | „ <i>Morel</i> ... | ... | „ | „ | 1773 |
|  | „ <i>De la Courtille</i> <i>Pouyat & Russinger.</i> | ... | „ | „ | „ |
|  | „ „ ... | ... | „ | „ | „ |

| | |
|--|---|
|  | PARIS, France h p p color 1773 <i>Gros Caillou.</i> |
|  | „ „ <i>Advenir Lamarre</i> „ „ „ |
| H | „ <i>P. A. Hannong</i> ... „ „ 1773 |
|  | „ <i>Porcelaine de la Reine</i> ... „ p red 1778 |
| A | „ <i>Lebœuf. Marie Antoinette,</i> <i>patroness</i> „ „ „ |
| | „ <i>Housel took the factory</i> ... 1799 |
|  | „ <i>Dihl & Guerhard</i> ... „ p red 1780 <i>Duc d'Angouleme, patron</i> |
| R | „ „ „ „ „ |
| <i>Manuf^{re.} de MM^{rs.} Guerhard et Dihl à Paris.</i> | „ <i>Also the names in full— together and separate.</i> „ — „ |
| Nast | „ <i>Nast</i> h p st red 1783 |

| | | | | | | |
|--|---|---|-----|-----|---------|------|
| Dagoty. | PARIS, France | Dagoty | ... | h p | p red | 179- |
| Feuillet | „ | Feuillet | ... | „ | „ | „ |
| J.P | „ | J. Petit | ... | h p | p blue | 1790 |
| C.H | „ | Chanou | ... | „ | p red | 1784 |
| Q | „ | „ | ... | „ | „ | „ |
|  | „ | Schlossmacher | ... | „ | p gold | 187- |
| F&R | PERKENHAMMER, near Carlsbad, Austria | Fischer & Reichembach | ... | h p | p color | 1802 |
| P P | PINXTON | ... | ... | sp | „ | 1794 |
| | | So attributed, but the factory had no acknowledged marks. | | | | |
| 2 | PLYMOUTH | ... | ... | h p | p blue | 176- |
| | „ | The sign of Jupiter | | | | |

| | |
|---|--|
| W | PLYMOUTH h p p blue 176- <i>Probably Jupiter carelessly pencilled</i> |
| <i>M. W. Cookworthy's Factory Plymouth 1770.</i> | " h p p blue 1770 |
| ←○ | „ <i>Doubtful</i> „ „ 17— |
|  | POPPLESDORF, Germany ... pot imp 176- |
|  | QUIMPER, France ... pot imp 1809 <i>Hubaudière.</i> |
| R-n | RAUENSTEIN, Germany ... h p p blue 1760 |
| R-g | REGENSBERG or RATISBON ... h p p blue 17— Germany |
| R | „ „ „ „ „ |

LR

| | | | |
|-------------------------------------|-----|-------|-----|
| REGENSBURG, or RATISBON, Germany | h p | p bl. | 17— |
|-------------------------------------|-----|-------|-----|

ROCKINGHAM—see SWINTON

| | | | | |
|-------------------|-----|-----|---------|------|
| ROUEN, France ... | ... | pot | p color | 1542 |
|-------------------|-----|-----|---------|------|

| | | | | |
|---|---|---|---|---|
| ” | ” | ” | ” | ” |
|---|---|---|---|---|

PA

| | | | | |
|---|--|---|---|---|
| ” | <i>A great many initials are given by Jacquemart, as Rouen marks</i> | ” | ” | ” |
|---|--|---|---|---|

PT

| | | | | |
|---|---|---|---|---|
| ” | ” | ” | ” | ” |
|---|---|---|---|---|

| | | | | |
|---|---|---|---|---|
| ” | ” | ” | ” | ” |
|---|---|---|---|---|

| | | | |
|--|-----|---------|------|
| RUDOLSTADT, Germany ... <i>Hay fork, part of the Arms of Schwartzberg</i> | h p | p color | 1758 |
|--|-----|---------|------|

Y y

| | | | | |
|---------------------|-----|-----|---------|------|
| RUDOLSTADT, Germany | ... | h p | p color | 1758 |
|---------------------|-----|-----|---------|------|

SAINTES, FRANCE.

Bernard Palissy settled here about 1538 and after unceasing efforts succeeded in producing the well-known pottery called by his name

B

| | | | | |
|----------------------|--|-----|-----|--|
| SAINTES, France | | pot | inc | |
| <i>So attributed</i> | | | | |

X

| | | | | |
|---------------------------|-----|-----|---|------|
| ST. AMAND, France | ... | pot | p | 1750 |
| <i>Fauquez, director.</i> | | | | |

Fleur-de-lis

| | | | | |
|-------------------|-----|-----|-----|------|
| ST. CLOUD, France | ... | s p | imp | 1702 |
|-------------------|-----|-----|-----|------|

12
B B

| | | | | |
|--------------------|-----|-----|--------|------|
| „ J. B. Chicanneau | ... | pot | p blue | 1700 |
|--------------------|-----|-----|--------|------|



| | | | | |
|-------------------------------|-------|---|--|---------|
| „ When patronised by the king | „ | „ | | 1702 |
| | & s p | | | to 1715 |



| | | | | |
|-------------------|-----|--------------|---|------|
| ST. CLOUD, France | ... | pot & s p | p | 1715 |
|-------------------|-----|--------------|---|------|



| | | | | |
|------------------|--|---|---|------|
| „ Trou, director | | „ | „ | 1730 |
|------------------|--|---|---|------|



| | | | | |
|------------------------|-----|-----|--------|------|
| ST. PETERSBURG, Russia | ... | h p | p blue | 1744 |
|------------------------|-----|-----|--------|------|



| | | | | |
|---|---|---|---|---|
| „ | „ | „ | „ | „ |
|---|---|---|---|---|



| | | | | |
|---|---|---|---|------|
| „ | „ | „ | „ | 176- |
|---|---|---|---|------|









| | | | | |
|-----------------|--|---|---|------|
| „ Catherine II. | | „ | „ | 1762 |
|-----------------|--|---|---|------|



| | | | | |
|---|-----|---|---|---|
| „ Made for the Palace by Paul Korniloffe | ... | „ | „ | „ |
|---|-----|---|---|---|



| | | | | | |
|--------|-----|-----|---|---------|------|
| „ Paul | ... | ... | „ | p color | 1796 |
|--------|-----|-----|---|---------|------|

| | | | | |
|--|---|-----|---------|---------|
|  | ST. PETERSBURG, Russia ... | h p | p color | 1801 |
| A | Alexander I. | | | |
|  | „ Nicholas I. ... | ... | „ „ | 1825 |
| ВРАТЬЕВЪ КОРНИЛОВЫХЪ | „ Brothers Korneloffski ... | ... | „ pr „ | 1827 |
|  | „ Alexander II. ... | ... | „ p „ | 1855 |
| II | | | | |
|  | ST. SAMSON, France ... | pot | imp | 183- |
| SX | SCEAUX PENTHIEVRE, France ... | s p | inc | 1750 |
| | Also S P. | | | to 1760 |
|  | „ Duc de Penthièvre. Lord High Admiral, patron | pot | p blue | 1751 |
|  | „ ... | ... | s p „ | 1753 |
| Sceaux. | „ ... | ... | „ „ | 1792 |



SCHAFFHAUSEN, Germany ... pot p color 1560
Tobias Stimmer.

S

SCHLAKENWALD, Austria ... h p ,, 1800

SEVRES, FRANCE.

This Factory was removed from Vincennes in 1756, and, under the patronage of Madame de Pompadour became the most celebrated in Europe. The soft paste vases, etc., are now invaluable, owing to their form, colour, and artistic decoration.



SEVRES, France.

„ Royal period. Sometimes s p p blue 1753
with crown. The letter
indicates the year. See
Table.



„ Hard paste first made ... 1768

„ Republic ... h & s p color 1792



„ „ And name only ... „ „ „



„ National Manufactory ... h p st red 1803
Mark 1804. See Table.



„ Imperial Manufactory ... „ „ 1806



SEVRES, France h p p red 1810
Imperial Manufactory.
 sten
 & imp



„ *Louis XVIII.* „ p blue 1814
*Dated with the year of
 the century.*



„ *Charles X.* „ „ 1824



„ „ *On plain ware* „ „ 1829











„ „ *On decorated ware* .. „ „ „



„ *Louis Philippe. From
 August to December.* .. „ „ 1830



„ *1830, to November, 1834* .. „ p color „

| | | | | | |
|--|--|-----|------------|--------------------|------|
|  | SEVRES, France ... <i>Louis Philippe</i> | ... | h p | p blue | 1834 |
|  | „ „ <i>With the above</i> | „ | „ | imp or pr color | 1834 |
|  | „ ... | „ | „ | „ | „ |
|  | „ <i>On white porcelain</i> | ... | „ | pr green | 1833 |
|  | „ <i>Republic to 1851</i> <i>On decorated ware.</i> | ... | „ | p red | „ |
|  | „ <i>Napoleon III., Emperor</i> | | h p | pr color | 1852 |
|  | „ „ <i>The manu- facture of soft paste was revived 1854.</i> | | h & s p | „ | 1854 |
|  | „ <i>The scratch marks the piece as undecorated.</i> | | „ | pr green | 1861 |

SEVRES.—TABLE OF DATES.

| | | | | | |
|---|------|----|------|-----------------------------|------|
| A | 1753 | T | 1772 | | |
| B | 1754 | U | 1773 | T. 9* | 1801 |
| C | 1755 | V | 1774 | X* | 1802 |
| D | 1756 | X | 1775 | 11* | 1803 |
| E | 1757 | Y | 1776 | * The year of the Republic. | |
| F | 1758 | Z | 1777 | | |
| G | 1759 | AA | 1778 | — | 1804 |
| H | 1760 | BB | 1779 | ↑ | 1805 |
| I | 1761 | CC | 1780 | — | 1806 |
| J | 1762 | DD | 1781 | | |
| K | 1763 | EE | 1782 | 7 | 1807 |
| L | 1764 | FF | 1783 | 8 | 1808 |
| M | 1765 | GG | 1784 | 9 | 1809 |
| N | 1766 | HH | 1785 | 10 | 1810 |
| O | 1767 | II | 1786 | o.z. (onze) | 1811 |
| P | 1768 | JJ | 1787 | d.z. (douze) | 1812 |
| Q | 1769 | KK | 1788 | t.z. (treize) | 1813 |
| | | LL | 1789 | q.z. (quatorze) | 1814 |
| | | MM | 1790 | q.n. (quinze) | 1815 |
| | | NN | 1791 | s.z. (seize) | 1816 |
| | | OO | 1792 | d.s. (dix-sept) | 1817 |
| | | PP | 1793 | | |
| | | QQ | 1794 | 18 | 1818 |
| R | 1770 | RR | 1795 | 19 &c. | 1819 |
| S | 1771 | | | | |

The two last figures of the year to present date.

The months are given by numerals—q.z. 10=October, 1814; 19, 1=January, 18 9.

| SEVRES.— <i>Initials and Monograms of Decorators, &c.</i> | |
|---|--|
| AA | Asselin Portraits. |
| A | Girard Arabesques, Chinese Subjects, &c. |
| B | Boullemier Gilding. |
| B | Bonnier Borders. |
| B | Barré Flowers. |
| Ae.D. | Mde. Ducluzeau Subjects and Portraits. |
| A | Poupart Landscapes. |
| X | Rocher Figures. |
| B | Bar Detached Flowers. |
| B | Boulangier " " |
| BD | Baudouin Borders, Ornaments. |
| Bn | Bulidon Detached Flowers. |
| B.r. | Beranger Figures. |
| C | Castel Landscapes, Hunting Subjects, Birds. |
| CD | Develly Landscapes and Figures. |
| ch. | Chabry Portraits, Pastoral Subjects. |
| c.m. | Commelin Flowers, Wreaths. |

| SEVRES.— <i>Initials and Monograms of Decorators, &c.</i> | |
|---|---|
| <i>C.P.</i> | Chapuis, aîné ... Flowers, Birds, etc. |
| <i>D</i> | Dusolle ... Detached Flowers. |
| <i>DC</i> | Derichsweiler ... Borders, Arabesques. |
| <i>D.I.</i> | Didier ... " " |
| <i>DR</i> | Drand ... Chinese Subjects and Gilding. |
| <i>DT.</i> | Dutanda ... Bouquets, Wreaths. |
| <i>C.</i> | Couturier ... Gilding. |
| <i>B</i> | Bulot ... Flowers. |
| <i>EL.</i> | Leroy ... Gilding. |
| <i>FR</i> | Richard ... Flowers. |
| <i>R</i> | Rejaux ... Borders, Wreaths. |
| <i>ER</i> | Richard ... Flowers. |
| <i>F</i> | Falot ... Birds, Butterflies, Borders. |
| <i>f.</i> | Levé ... Flowers and Chinese Subjects. |
| <i>f</i> | Pfeiffer ... Detached Flowers. |

SEVRES.—*Initials and Monograms of Decorators, &c.*

| | | | |
|-------------|-------------------|--------|----------------------|
| <i>F.</i> | Fontaine | ... | Flowers. |
| <i>FB</i> | Barrat | ... .. | Wreaths, Bouquets. |
| <i>B</i> | Barbin | ... .. | Borders, Arabesques. |
| <i>M</i> | Merigol | ... .. | Flowers and Wreaths. |
| <i>R</i> | Regnier Ferdinand | | Figures, etc. |
| <i>fx</i> | Fumez | ... .. | Flowers and Borders. |
| <i>Gd.</i> | Gerard | ... .. | Pastoral Subjects. |
| <i>G.G.</i> | Georget | ... .. | Portraits. |
| <i>Gt.</i> | Gremont | ... .. | Wreaths and Flowers. |
| <i>H</i> | Hunny | ... .. | Flowers. |
| <i>H</i> | La Roche | ... .. | Flowers, Trophies. |
| <i>hc.</i> | Hericourt | ... .. | Flowers and Wreaths. |
| <i>h.d.</i> | Huard | ... .. | Borders, etc. |
| <i>HP</i> | Prevost | ... .. | Gilding. |
| <i>j</i> | Jubin | ... .. | . |

SEVRES.—*Initials and Monograms of Decorators, &c.*

| | | |
|------------------|--------------------|--------------------------|
| J. A. | André | Landscapes. |
| j. c. | Chapuis, jeune ... | Detached Flowers. |
| J. D. | Mde. Chanou ... | Flowers and Borders. |
| E | Julienne | Arabesques. |
| J. H. | Henrion | Wreaths and Flowers. |
| J. n. | Chavaux fils ... | Flowers and Gilding. |
| J. t. | Thevenet fils ... | Borders, &c. |
| J. T. | Trager | Birds and Flowers. |
| K. k | Dodin | Figure, Subjects, Heads. |
| L. L. | Levé, père | Flowers, Birds, Borders. |
| LB | Le Bel, jeune ... | Flowers and Wreaths. |
| LB. | | |
| L. B. | Le Bel | Landscapes. |
| L ^e . | Le Bel, aîné ... | Flowers. |
| L. G. | Le Guay | Gilding. |
| L. G. | | |

SEVRES.—*Initials and Monograms of Decorators, &c.*

| | | |
|------------------|---------------------|--------------------------------------|
| L.g. | Le Gay ... | ... Portraits. |
| LG ^{cc} | Langlacé ... | Landscapes. |
| LL LL L | Lecot ... | Chinese Subjects. |
| L | Armand ... | Birds and Flowers. |
| LP | Mdlle. Parpette ... | Detached Flowers. |
| LR. | La Roche ... | Bouquets, Flowers and Trophies. |
| M. | Massy ... | Flowers and Trophies. |
| M.m | Michel ... | Detached Flowers. |
| M | Moiron fils ... | „ „ |
| M. | Morin ... | Sea Views, Military Subjects, Cupids |
| MB mb N. | Mde. Bunel ... | Flowers. |
| N. | Aloncle ... | Birds, Animals, Trophies. |
| ng. | Niquet ... | Detached Flowers. |
| P | Parpette ... | Flowers. |
| P. | Pierre, ainé ... | Flowers and Bouquets. |

| | | SEVRES.— <i>Initials and Monograms of Decorators, &c.</i> | |
|------|---|---|------------------------------------|
| P | | Pline ... | ... Borders, etc. |
| Pb | } | Boucot ... | ... Flowers, Birds and Arabesques. |
| PB | | | |
| P.h. | | Philippine ... | ... Flowers, etc. |
| P.j. | | Pithou fils ... | ... Flowers, Trophies. |
| P.k. | | Pithou, père ... | ... Historical Subjects. |
| P7 | } | Pierre, jeune ... | ... Flowers and Wreaths. |
| p.7. | | | |
| R | | Regnier ... | ... Subjects. |
| Rb | | Richard ... | ... Borders, Arabesques, etc. |
| Rx | | Riocreux ... | ... Landscapes. |
| R.B. | | Mde. Maqueret ... | ... Flowers. |
| R.L. | | Roussel ... | ... Detached Flowers. |
| S | | Merault, aîné ... | ... Borders. |
| Sc. | | Mde. Binet ... | ... Flowers and Wreaths. |
| D | | Mde. Nouailher ... | ... Detached Flowers. |













SEVRES.—*Initials and Monograms of Decorators, &c.*


| | | | |
|---------------|-----------------|-----|-------------------------|
| <i>Sh.</i> | Schadre ... | ... | Birds and Landscapes. |
| <i>S.S.p.</i> | Sinsson ... | ... | Flowers. |
| <i>S.zy.</i> | Swebach | ... | Landscapes, etc. |
| <i>T.</i> | Binet ... | ... | Flowers. |
| <i>V.</i> | Vandé ... | ... | Gilding and Flowers. |
| <i>yt</i> | Mde. Gerard | ... | Flowers and Borders. |
| <i>yz.</i> | Hilken ... | ... | Pastoral Subjects. |
| <i>W</i> | Vavasseur | ... | Arabesques. |
| <i>X</i> | Grison ... | ... | Gilding. |
| <i>X</i> | Micaud ... | ... | Flowers, Vases. |
| <i>Y.</i> | <i>Bouillat</i> | ... | Landscapes and Flowers. |
| <i>Z.</i> | Joyau ... | ... | Detached Flowers. |

UNKNOWN.

| | |
|-------------|-----------------------------------|
| <i>F. C</i> | Figure subjects, finely painted. |
| <i>G. A</i> | Do. do. |
| <i>JJ</i> | } On fine ware, with other marks. |
| <i>LF</i> | |
| <i>R.F</i> | |

SEVRES.—*Marks of Decorators, &c.*

| | | | |
|---|--------------------------------|--|-----------------------------------|
|  | Buteux, père ... | Flowers and trophies. | |
|  | Rosset ... | Landscapes. | |
|  | Pouillot ... | Detached flowers. | |
|  | Gomery ... | Birds. | |
|  | Sioux, jeune ... | Flowers and wreaths, <i>en camaïeu</i> . | |
|  | Cardin ... | Detached flowers. | |
|  | Mutel ... | Landscapes. | |
|  | Ledoux ... | Landscapes and birds. | |
|  | Richard, Paul ... | Gilding. | |
|  | Catrice ... | Flowers and bouquets. | |
|  | } <i>Xzrowet</i> , inventor of | Arabesques and flowers. | |
|  | | | Rose Pompadour, called Rose du |
|  | | | Barré. |

| | | SEVRES.— <i>Marks of Decorators, &c.</i> | |
|---|--------------------|--|--------------------------------|
|  | Chavaux | ... | Gilding. |
|  | Tandart ... | ... | Flowers and wreaths. |
|  | Theodore | ... | Gilding. |
|  | Fontaine... | ... | Trophies, miniatures. |
|  | Sioux, aîné | ... | Detached flowers. |
|  | Raux ... | ... | „ „ |
|  | Choisy ... | ... | Flowers and borders. |
|  | Taillandier | ... | Flowers, etc. |
|  | Fontelliau | ... | Gilding. |
|  | Anteaume | ... | Landscapes and cattle. |
|  | Viellard ... | ... | Figures, trophies and borders. |
|  | Thevenet, père | ... | Flowers, vases. |
|  | Cornaille... | ... | Bouquets and flowers. |
|  | Chulot ... | ... | Trophies and emblems. |
|  | (?) Thevenet, père | | |

SEVRES.—*Marks of Decorators, &c.*

| | | |
|---|--------------------|------------------------------------|
| 5 | Carrier ... | ... Flowers. |
| 6 | Bertrand ... | ... Detached bouquets. |
| 9. | Buteux ... | ... Bouquets and wreaths. |
| 9 | Merault, jeune ... | ... „ „ |
| 2000 | Vincent ... | ... Gilding. |
|  | Tardy ... | ... Detached flowers. |
|  | Caton ... | ... Pastoral subjects, cupids. |
|  | Bienfait ... | ... Gilding. |
|  | Evans ... | ... Landscapes, birds and insects. |
|  | Bouchet ... | ... Landscapes and figures. |
|  | Capelle ... | ... Borders, trophies. |
|  | Buteux fils ... | ... Pastoral subjects—children. |
|  | Dieu ... | ... Chinese subjects and flowers. |
|  | <i>L guay</i> ... | ... Children—Chinese subjects. |
|  | Sinsson ... | ... Flowers and wreaths. |







SEVRES.—*Marks of Decorators, &c.*







| | | | |
|-------------|-----|-----|----------------------|
| Noël | ... | ... | Flowers, medallions. |
| Choisy | ... | ... | Flowers, trophies. |
| Aubert | ... | ... | Flowers. |
| Martinet... | ... | .. | |





The best Painters, &c., are in Italics.
















| | | | | | | |
|---------------------|-------------------------|-----|-----|-----|----------|---------------------------|
| | SHELTON | ... | ... | pot | pr color | 1820 |
| | „ <i>New Hall Works</i> | | | | | 1842 |
| | | | | | | <i>and name Hackwood.</i> |
| M 8. | „ <i>Miles</i> | ... | ... | „ | „ | 1685 |
| ASTBURY. | „ <i>Astbury</i> | ... | ... | „ | imp | 17— |
| R. & J. BADDELEY | „ <i>Baddeley</i> | ... | ... | „ | „ | 1750 |
| I. & G. RIDGWAY. | „ <i>Bell Works</i> | ... | ... | „ | „ | 177— to 1816 |
| J. & W. R. | „ „ | ... | ... | „ | „ | to 1854 |
| <i>Sincheny.</i> | SINCENY, France | ... | ... | pot | p color | 1733 |
| ·S· | „ | ... | ... | „ | „ | „ |

| | | | | | |
|---|--|-----|--------------|--------------------|-------|
| + C + + S + | SINCENY, France <i>Joseph le Cerf.</i> | ... | pot | p color | 177-- |
| M | „ <i>Moulin</i> ... | ... | „ | „ | 1864 |
| SPODE. | STOKE-UPON-TRENT | ... | pot h p | imp p red | 1770s |
|  | „ <i>Minton</i> ... | ... | „ | p color | 179-- |
|  | „ „ <i>On best ware</i> ... | ... | h p | p gold or color | 185-- |
|  | „ „ ... | ... | „ | pr blue | 18-- |
|  | „ <i>Copeland. Copeland & Garrett, 1833. Copeland, late Spode, 1847.</i> | „ | „ | pr color | 185-- |
| IS | STRASBOURG, Germany <i>Hannong removed to Frankenthal, 1754.</i> | ... | pot & h p | p blue | 17-- |

| | | | | | |
|--|---|-----|--------------|----------|------|
|  | STRASBOURG, Germany | ... | pot & h p | p blue | 17— |
|  | „ J. Hannong. Paul Hannong. | „ | „ | „ | „ |
| PHILLIPS & Co | SUNDERLAND | ... | pot | pr color | 1780 |
| | <i>Sunderland Pottery.</i> | | | | |
| DIXON & Co. | „ | „ | „ | „ | 1805 |
| MOORE & Co. SOUTHWARK. | „ Wear Pottery | ... | „ | „ | 180— |
|  | SWANSEA | ... | h p | p color | 178— |
|  | „ | ... | „ | imp | 18— |
|  | „ <i>And trident only</i> | ... | „ | „ | „ |
| SWANSEA. | „ <i>And with name, Dyllwyn & Co.</i> | ... | „ | sten red | 181— |
|  | SWINTON, Rockingham | ... | h p | pr red | 17— |
| <i>Rockingham Works Brameld</i> | <i>The Rockingham Crest. First used about 1824. Brameld, maker.</i> | | | | |







| | | | | | |
|--|--|-----|-------|-------------------|------|
| BRAMELD. | SWINTON, Rockingham | ... | h p | pr red | 1807 |
| | | | & pot | | |
|  | TOULOUSE, France | ... | pot | p color | 1820 |
| | <i>Fouqué, Arnoux et Cie.</i> | | | | |
|  | TOURNAY, France | ... | s p | p blue | 175- |
| | <i>Tour aux oiseaux. Also a potter's kiln.</i> | | | | |
|  | " | ... | " | p gold or blue | " |
|  | TOURS, France | ... | h p | p blue | 184- |
| | <i>Victor Avisseau.</i> | | | | |
| BOOTH. | TUNSTALL | ... | pot | imp | 1750 |
| | <i>And name in full—Enoch Booth.</i> | | | | |
| CHILD. | " | ... | " | " | 1763 |
| A. & E. Keeling. | " | ... | " | " | 1770 |
| W. ADAMS. | " | ... | " | " | 1780 |








| | |
|---|---|
|  | TURIN, Italy h p imp 1770 <i>Vineuf, Dr. Gioanetti.</i> |
|  | UZES, France pot ,, 18— <i>François Pichon.</i> |
|  | VAL SOUS MEUDON, France... .. ,, ,, 179— <i>Mittenhof & Mourot.</i> |
|  | VARAGES pot p black 1730 or red |
|  | VENICE, Italy h p p red 17— or blue |
|  | „ <i>Giovanni Marcone</i> s p p gold 17— or color |
|  | „ h p p red 1765 |
|  | VIENNA, Austria ,, p blue 1774 <i>The shape of the shield varies.</i> |

| | | | | | |
|--|---|-----|--------------|---------------|-----------------|
|  | VINCENNES, France <i>The Tower varies.</i> | ... | s p | p color | 17— |
|  | „ Hannong ... | ... | h p | „ | 178— |
| H K.VN | VILLENGEN, Nuremberg <i>Hans Kraut.</i> | ... | „ | „ | 15— |
|  | VOLKSTADT, Germany | ... | h p | „ | 1762 |
|  | VOISONLIEU, France <i>Jean Ziegler.</i> | ... | pot | st „ & imp | 1839 |
| WEDGWOOD. | WEDGWOOD, Burslem and Etruria. | | pot & h p | imp | 175— 1770 |
| <i>Wedgwood.</i> | „ | ... | „ | „ | „ |
|  | „ | ... | „ | imp | 1768 to 1780 |

WORCESTER

This Factory was established, in 1751, by Dr. Wall and others. The invention of transfer printing on porcelain is attributed to Dr. Wall, but is also claimed for Sadler, of Liverpool, and Dr. Pott, of Berlin.

| | | | | | | |
|---|---|-----|-----|-----|-------------------|------|
|  | WORCESTER | ... | ... | s p | p blue or gold | 1751 |
|  | " | ... | ... | " | " | " |
|  | " Dr. Wall | ... | ... | " | " | " |
|  | " Imitation of Chinese marks | | | " | p blue or red | " |
|  | " Many marks are found in this style, in imitation of Oriental. | | | p | p blue or red | 17-- |
|  | " | .. | ... | " | " | " |

| | |
|--|---|
|  | <p>WORCESTER s p p blue 17— <i>Imitation Dresden marks</i> or red</p> |
|  | <p>.. .. " " " "</p> |
|  | <p>.. .. " " " "</p> |
|  | <p>.. <i>Flight</i> h p p blue 1783 <i>and name only.</i></p> |
|  | <p>.. <i>Flight & Barr</i> " " 1793</p> |
|  | <p>.. <i>Barr</i> h p inc 1793</p> |
|  | <p>.. <i>Barr, Flight & Barr</i> imp 1807 <i>Also F B B, and names</i> <i>in full.</i></p> |



↙
RH



θ
Absolom Yam.

Z

| | | | | | |
|---------------------|--|-----|-----|-----------|------|
| WORCESTER | ... | ... | h p | pr | 18— |
| „ | <i>And Chamberlains only.</i> | | | | 178— |
| „ | <i>Grainger, Lee & Co.</i> | | ... | „ „ | 1800 |
| „ | <i>Richard Holdship. A Decorator's mark. He also worked for Derby.</i> | | A | „ p color | 175— |
| WURZBURG, Bavaria | ... | ... | „ | p blue | 17— |
| YARMOUTH | ... | ... | pot | p | „ |
| | <i>A Decorator. Also with name in full.</i> | | | | |
| ZURICH, Switzerland | ... | ... | h p | p blue | 1759 |

ORIENTAL MARKS.

CHINA.

CHINESE porcelain is said to date from about a century before the Christian era; their pottery is of the greatest antiquity, and, like the porcelain, is of every quality. The oldest example that can now be obtained is of the *Ming* period, though, if the marks could be relied on, there are many pieces of the 10th century still to be found, but marks are so easily imitated, and Chinese potters are so fond of reproducing old patterns with marks complete, that very little reliance can be placed upon them. The best periods of the manufacture of porcelain during the *Ming* dynasty, were—

| | | | |
|----|-----------|-----|--------------|
| 樂永 | Yung-lo | ... | 1403 to 1424 |
| 德宣 | Seuen-tih | ... | 1426 ,, 1435 |
| 化成 | Ching-hwa | ... | 1465 ,, 1487 |
| 靖嘉 | Kea-tsing | ... | 1522 ,, 1566 |
| 歷萬 | Wan-leih | ... | 1573 ,, 1619 |

Egg Shell" ware was first made in the *Yung-lo* period. The *Seuen-tih* was famous for all sorts of coloured ware.

大
年
明
製
成

The *Ching-hwa* produced the best ware and the finest decoration. This mark commands larger prices in Europe than any other. The dark rich blue of the *Kea-tching* and the white granulated surface of the *Wan-leih*, are very choice. "Old blue China," or Nankin ware, is from the Imperial factories at King-te-chin—a town of potters named after *King-te*, the Emperor, who first patronized the manufactory in 1004-1007. The ware bore the "six mark" dates until 1667, when they were forbidden by an edict from the governor of the province, lest any piece being broken, the Emperor's name might be profaned by being carelessly thrown on the dust heap. This blue ware was made by direction of the Emperor, who ordered it to be of the colour of the sky after the winter rains.

The marks on Chinese work are seldom either Factory or Painter's marks. M. Stanislas Julien gives the mark of a potter of the *Wan-leih* period, named *Hao-chi-khieou*, who excelled in writing verses and in painting; he appears to have taken religious vows and lived in retirement; his mark is *Ou-in-tao-jin*. *Ou*, the hermit. M.

道
壺
入
隱


Jacquemart mentions a "six mark," "sold by *Pei-tching*, made by *Kien-ki*." Some of those given are no doubt makers' names—as *San-yuh*, Mountain of Gems; but the marks most commonly found are in four or six characters, and denote the date of the manufacture.


The "six mark" may be made out from the table of dates without much trouble, except from badly formed characters, handwriting being as varied in China as elsewhere.

Chinese writing is arranged in columns commencing at the right, reading downwards. If in a horizontal line it reads from right to left.

The first and second characters of the "six mark" show

WOO · TA
武大
NĒEN · MING
年明
CHE · HUNG
製洪

the dynasty, thus:  the third and fourth, the *period*

(*nĕen haou*), name of the years; the fifth signifies *年 year*, and the sixth  *made: thus, Ta-Ming, Hung-woo, nĕen che. Great Ming (illustrious) dynasty, Hung-woo, years; made. 1368 to 1398. Or arranged thus, Ta-Ming, Seu-en-tih, nĕen, che. Made in the Seu-en-tih period of the Ming dynasty. 1426 to 1435.*

NĒEN · SEUEN · TA
年宣大
製德明
CHE · TĪH · MING

The next example is—

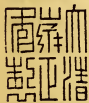
Ta Ts'hing, Yung-ching, nĕen, che, Great Ts'hing (pure) dynasty Yung-ching period. 1723 to 1735. The "four mark" is more troublesome, as it does not give the dynasty it necessitates a search through the whole list of dates; it is read in the same order, thus: King-tih nĕen, che, made in the King-tih period, about 1004 to 1007.

年 隄 大
製 正 清

年 景
製 德

NĒEN · YUNG · TA

The square marks called the Imperial Seal, which have been in use from the beginning of the last century, are read in the same way; they are written in an archaic character that is only understood by antiquaries, and are usually very badly done. In the list given, from the best examples that could be obtained, it will be seen that


CHE · CHING · TSHING

the first, second, fifth and sixth, which should be alike in all, vary considerably; "four mark" seals are also given which show similar variations.

萬曆八年

年製

生造

大明時憲

年大
製明

丁亥

Dates are also written thus: *Wan-lëih pah nēen che*.
Wan-lëih eighth year, made 1580.

All these may be known as dates by the last characters,
Nēen year; and *che*, to make, form or fashion.

Sometimes another character is used, *Nēen tsaou*, made
or make.

Ta Ming-she-hēen, made in the time of the Great Ming
government. An example was found that probably read
thus: but it was too confused to be read with certainty;
the piece was modern ware.

Ta Ming nēen che, made in the years of the Great Ming.
This is also to be found, but is probably a modern mark.

Another mode of dating is by the cycle of sixty years,
but as only the year of the cycle is given it does not
identify the period.

24th year

...

...

p blue

辛丑

38th year p red

The first column is called the ten celestial stems, and the second the twelve terrestrial branches. The twelve "branches" are the Chinese Zodiac: The Rat, Bull, Tiger, Rabbit, Dragon, Serpent, Horse, Sheep, Monkey, Cock, Dog and Boar. The ten "stems" are double characters; they are allied to the five Chinese elements: Water, Fire, Wood, Metal and Earth. This system is also used in Japan and Siam. The 76th cycle commenced in 1864.

子
丑
寅
卯
辰
巳
午
未
申
酉
戌
亥

甲
乙
丙
丁
戊
己
庚
辛
壬
癸

| | | | | | |
|------------------|------------------|------------------|------------------|------------------|------------------|
| 寅甲 ⁵¹ | 辰甲 ⁴¹ | 午甲 ³¹ | 申甲 ²¹ | 戌甲 ¹¹ | 子甲 ¹ |
| 卯乙 ⁵² | 巳乙 ⁴² | 未乙 ³² | 酉乙 ²² | 亥乙 ¹² | 丑乙 ² |
| 辰丙 ⁵³ | 午丙 ⁴³ | 申丙 ³³ | 戌丙 ²³ | 子丙 ¹³ | 寅丙 ³ |
| 巳丁 ⁵⁴ | 未丁 ⁴⁴ | 酉丁 ³⁴ | 亥丁 ²⁴ | 丑丁 ¹⁴ | 卯丁 ⁴ |
| 午戊 ⁵⁵ | 申戊 ⁴⁵ | 戌戊 ³⁵ | 子戊 ²⁵ | 寅戊 ¹⁵ | 辰戊 ⁵ |
| 未己 ⁵⁶ | 酉己 ⁴⁶ | 亥己 ³⁶ | 丑己 ²⁶ | 卯己 ¹⁶ | 巳己 ⁶ |
| 申庚 ⁵⁷ | 戌庚 ⁴⁷ | 子庚 ³⁷ | 寅庚 ²⁷ | 辰庚 ¹⁷ | 午庚 ⁷ |
| 酉辛 ⁵⁸ | 亥辛 ⁴⁸ | 丑辛 ³⁸ | 卯辛 ²⁸ | 巳辛 ¹⁸ | 未辛 ⁸ |
| 戌壬 ⁵⁹ | 子壬 ⁴⁹ | 寅壬 ³⁹ | 辰壬 ²⁹ | 午壬 ¹⁹ | 申壬 ⁹ |
| 亥癸 ⁶⁰ | 丑癸 ⁵⁰ | 卯癸 ⁴⁰ | 巳癸 ³⁰ | 未癸 ²⁰ | 酉癸 ¹⁰ |

年戊
製辰

同
治
十
二
年
癸
酉

明大

武洪
文建
樂永
熙洪

One example was written thus—

Woo shin nēn che, 5th year ... p blue

An example has just been found where the date is given both by the year of the Emperor, and the year of the cycle.

T'hung-che shih urh nēn. Kwei yew, 12th year of T'hung-che. 10th year of cycle=1874. The 11th year also commences in 1874.

DATES.

| | | | |
|-----------------|----|----------------|------|
| TA MING Dynasty | 德宣 | Seuen-te ... | 1426 |
| — | 正 | * Ching-t'hung | 1436 |
| Hung-woo ... | 統 | King-tae ... | 1450 |
| Kēen-wān ... | 泰 | * T'hēen-shun | 1457 |
| Yung-lo ... | 順 | Ching-hwa ... | 1465 |
| Hung-he ... | 化 | | |

* Some authorities reverse these two periods—they both belong to the Emperor Yung Ching, who was taken prisoner by the Tartars, and held captive for seven years.

弘正嘉隆萬泰天崇
 弘正嘉隆萬泰天崇
 德靖慶歷昌啓禎光
 德靖慶歷昌啓禎光
 武隆曆

Hung-che ... 1488
 Ching-tih ... 1506
 Kea-tsing ... 1522
 Lung-king ... 1567
 Wan-leih ... 1573
 Tae-chang ... 1620
 T'hëen-k'he .. 1621
 Tsung-ching ... 1628
 Tsung-kwang 1644
 Shaou-woo ... 1646
 Lung-woo ... 1646
 Yung-leih ... 1647

大清天命聰德始熙正隆慶光豐治緒
 大清天命聰德始熙正隆慶光豐治緒

TA TH'SING Dynasty
 —
 T'hëen-ming ... 1616
 T'heen-tsing ... 1627
 Tsung-te ... 1636
 Shun-che ... 1644
 Kang-he ... 1662
 Yung-ching ... 1723
 Këen-lung ... 1736
 Kea-king ... 1796
 Taou-kwang ... 1822
 Han-fung ... 1851
 T'hung-she ... 1861
 Kwang-seu ... 1876

DATES in the "Seal" Character.
 Six Characters.

Ta-th'sing, Shun-che nëen che 1644



Kang-he ... 1662



Yung-ching 1723



Këen-lung ... 1736



Kea-king ... 1796



Taou-kwang 1822



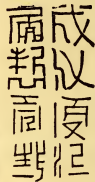
Han-fung ... 1851



T'hung-che ... 1861

Four Characters.

Ching-hwa ... 1465
Probably a forgery.



Shun-che ... 1644



Këen-lung ... 1736



Taou-kwang 1822



Han-fung ... 1851



T'hung-che ... 1861

Two Characters.—
Name only.



T'hung-che ... 1861



DRAGON,

With five claws, is an Imperial emblem, with four, of the blood royal, and with three, of the nobility. *Lung-fung*, a dragon and a phoenix (divine bird of felicitous omen), was a mark of the *Seuen-te* period, 1426 to 1435.



FISH.

The two fish is a mark usually found on old blue or Nankin ware; it is one of the earliest known, from 969 to 1106. Cups with handles in the form of a red fish are of the *Seuen-te* period.



FLOWER.

Many varieties of this mark are found in blue and also in colours. A sesamum flower painted under the foot of a vase, &c., is a mark of *Tou-cheou*, 969 to 1106.





(?) Emblem of longevity.



Hoa, a small flower painted inside a cup, is a mark of the *Yung-lo* period, 1403 to 1424. It signifies pleasure in a vicious sense.

FLY,



Or Butterfly, is found on old "Nankin."



GRASS.

The "grass mark" is probably a water plant. About A.D. 960 some such mark was used to denote ware of the best quality.

INSCRIPTIONS.

A great variety are to be met with on old porcelain, often in the place where the European mark is found. Some are compliments and good wishes; others are in praise of the articles inscribed; many are quotations from the poets and classical authors of all ages. These last are not exemplified.

酒

Tsew, wine. Small white cups thus marked were used by the Emperor *Kea-tsing*, 1522 to 1566.

虔

Këen, rectitude. Mark of an early period, said to be on articles sent to disgraced Mandarins.

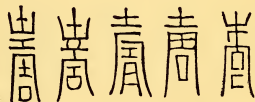
壽

Show, long life. This is a common Oriental compliment, "May you live for ever," and occurs oftener than any other character. It has many variations; sometimes a piece of pottery or porcelain is marked with a hundred or more; these are called "the hundred *show*."

Forms of Show.



Show, is also drawn in circular, oval and elongated forms, thus :



福

Füh che or

祉

Che füh

} Happiness, divine protection, felicity.

福

Füh che

”

”

福

”

”

”

福

”

”

”

福

”

”

”

| | | |
|---|--------|--|
| 祿 | Lü'h | Wealth, great possessions. |
| 祿 | " | { Show fūh and lūh are often found together. |
| 吉 | Keih |  | Felicity, good luck. |
| 玉 | Yü'h | { A gem, beautiful, precious, valuable, &c., Known as the F mark, being often indistinct, and like that letter. |
| 文 | Wan |  | { Literature. On articles made for use of literary men, the ruling class of China. |
| 興 | Hing | Flourishing, highly esteemed. |
| 器 | (?) Ke | A vessel, vase, ability, capacity. |
| 器 | " | " " |
| 寶 | Paou | Precious, valuable. |
| 廷 | Ting | Perfect. |

| | | |
|----|-----------------|---|
| 全 | <i>Tsuen</i> | Perfect, a name. |
| 慶 | <i>King</i> | Good, excellent, congratulations. |
| 汉 | <i>Ch'ha</i> | Name. |
| 五福 | <i>Woo fūh</i> | { The five blessings: which are long life, riches, health, the love of virtue, and a natural death. |
| 五珍 | <i>Woo chin</i> | |
| 珍玉 | <i>Chin yūh</i> | Precious or valuable gem. |
| 玉珍 | <i>Yūh chin</i> | Gem of great value; pearl of great price. |
| 玩玉 | <i>Wan yūh</i> | Delightful gem or beautiful jewel. |

珍玩

Chin wan A valuable curiosity.

大吉

Ta keih { Great prosperity, felicity or good fortune.

樞府

Choo foo { A pivot, and the most polite expression for the house of another. Palace of the centre of the universe—mark used 1360-1367.

薑湯

Keang t'ang Ginger preserved in syrup.

棗湯

Tsaou t'ang { A fruit (called dates, by Europeans) in syrup—*Chow Chow*. Both marks of the *Kea-tsing* period, 1522-66.

同安

Tung gan Name—imp on old ware.

永菴

Yung ching Name—p blue ..

爲
珙
乘

Wei foo ching { Made to multiply (or increase the stock
of) veined jasper.

仁
和
館

Jin ho kwan Hall of brotherhood and peace.

奉
先
堂

Fung seen tang { Hall for the honourable reception of
those who have gone before.
Hall of ancestors.

堂
製
奇
玉

*Khe yǎh
tang che* } Hall of wonderful beauty, made (for)

堂
製
彩
閨

*Tsae jun
tang che* } Brilliantly adorned Intercalary hall,
made.

堂偵
製德

Ching tih

tang che

} Hall of virtuous research, made.

堂珮
製玉

Pei yih

tang che

} Hall of the jewelled girdle, made.

堂紫
製刺

Tze tze

tang che

} Hall of the violet embroidery, made.

堂敬
製畏

King wei

tang che.

} Hall of worship and veneration, made.

印

Ming

佛

Fuh

日

Yuě

堂

Tang

} The illustrious Fo's (or Buddha) hall
of audience or prayer.

佳玉
器堂

Yäh tang

kea ke

} Beautiful vase (or excellent vessel) for the hall of gems—the Academy.

長富
春貴

Fäh kwei

chang chun

} Wealth, honours, and a long spring time, or lasting youth.

長富
命貴

Fäh kwei

chang ming

} Wealth, honours and long life.

賜天
福官

Tëen kwan

tsze fäh

} May heaven confer happiness.

如奇
五珍

Khe chin

jou wou

} Wonderful as the five precious things.

如奇
玉珍

Khe chin

jou yäh

} Wonderful precious stone, resembling a jewel.

如奇
玉玩

Khe wan

jou yǎh

} Wonderful precious stone, resembling a jewel.

雅聖
集友

Ching yew

ya tseih

} Remarkable meeting of philosophers and friends.

珍博
玩古

Pö koo

chin wan

} For the learned in antiquities, a valuable curiosity.

宝文
鼎玉

Wan yǎh

paou ting

} Elegant, perfect and precious, *ting* or metal vase used for burning joss stick or incense.

山文
斗章

Wan shang

Shan tow

} Literary essay. Compliment comparing the recipient to the mountain *Tae Shan* and the north pole or star, *Pih tow*.

雅美
製玉

Mei yǎh

ya che

} Made for the connoisseur of beautiful gems.

萬
無疆
壽

Wan show

woo keang

} An unlimited long life.

萬
壽
壽
疆
壽

Wan

Show

Woo

Keang

} In "Seal" character.

江
造
嗎

Keang ming

kaou tsaou

} *Keang ming kaou* maker.

祥
萬
製
明

Wan ming

chiang che

} *Wan ming chiang* made it.

御 雍
製 正

Yung ching

yu che

} Made for the service of *Yung ching*.

奇 連
后 成

Lëen ching

khe how

} (?) Name.

珍 若
藏 深

Jo shin

Name.

chin tsang

Precious property.

珍 莊
藏 涼

"

} This mark is of frequent occurrence,
but is usually very indistinct.

珍 莊
藏 殊

"

鼎 奇
之 石
珍 寶

Khe she paou

ting che chin

} Ting, or incense burner, of valuable and
extraordinary precious stone.

奇玉
鼎之珍寶

Khe yüh paou

ting che chin

} Ting, or incense burner, of valuable and extraordinary precious stone.

忠有美
玉雅製

Chung yeu mei

yüh ya che

} For the possessor of a true and faithful heart this elegant gem was made.

壽比南山
福如東海

Show pe nan shan, Long life as south mountain.

Foÿ jou tung haï, Happiness similar east sea.

Nan-shan is a mountain in *Fong-thesang-fou*. The inscription may be read, May you live to be as old as the hills, and your happiness be as great as the sea is wide.

—
KWEI,

or badge of authority, probably a seal of office; denotes that the piece was made for the use of a Mandarin; the four are often found together, but they also occur singly.





Wan-tse, Ten thousand things, everything, all creation.
The "swastika" or fylfot; cross of Buddha.



" "



" "



Kwei.



"Sounding Stone" or gong.



This is also intended to give forth a sound when struck;
it is used as a tuning fork; it has been mistaken
for a Masonic emblem.



Pearl or Mandarin button.



" "



Kwei, or sceptre of stone, and musical instruments.

LEAF.

The leaf mark is very common on pieces of every period ;
there is no certain information to be had about it.



(?) Bamboo leaves ; used as a mark in a factory of King-
te-chin, 1573 to 1619.



| | | |
|---|---|-----|
| 壹 | 一 | 1 |
| 貳 | 二 | 11 |
| 參 | 三 | 111 |
| 肆 | 四 | × |
| 伍 | 五 | 子 |
| 陸 | 六 | 厶 |
| 柒 | 七 | 匕 |
| 捌 | 八 | 三 |
| 玖 | 九 | 之 |
| 拾 | 十 | 十 |

NUMERALS.

| | | | | |
|---------|-----|-----|-----|----|
| Yüh ... | ... | ... | ... | 1 |
| Urh ... | ... | ... | ... | 2 |
| San ... | ... | ... | ... | 3 |
| Sze ... | ... | ... | ... | 4 |
| Woo | ... | ... | ... | 5 |
| Lew ... | ... | ... | ... | 6 |
| Tseih | ... | ... | ... | 7 |
| Pä ... | ... | ... | ... | 8 |
| Kew | .. | ... | ... | 9 |
| Shih... | ... | ... | ... | 10 |

These are given to assist in deciphering dates.



PRECIOUS THINGS.

Instruments used by the *literati*; a stone for grinding the ink, brushes for writing, and a roll of paper; early mark.



Precious Things.

—



RABBIT

or Hare, found on old Nankin ware.



—



SACRED AXE,

on pieces made for warriors.



—

SHELL,

or Helmet, probably for same.



—

SQUARE.



Paou. Precious, valuable.



Kwo, a nation or people. (?) Name.



Te shan, name.



Shan yǎh, name.



On old ware, dragon pattern



” ”



Found on old Nankin ware; imitated by factories of Europe.



Maker or decorator's mark. Called House marks by the Chinese.



” ”



” ”

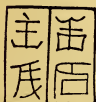


Maker or Decorator's mark.



Foü kwei
kea ke or
wong ke

} Beautiful vase for the wealthy and noble; or wealth, honours, and a vast intellect or capacity.



(?) *how*
choo she

} Probably name.



Chin chow
she tsuen

} Valuable (vase) to explain the future.



Examples of marks on Canton ware of recent date, possibly to represent the Imperial "seal."



" " "



" " "



Examples of marks on Canton ware, of recent date, possibly to represent the Imperial "Seal."



” ” ”



” ” ”



TABLE.

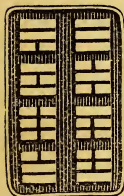


Many varieties of this mark are found on old Nankin ware. It was imitated by Delft, Dresden, Worcester, and other factories of Europe.



These figures occur so often on old ware, especially that intended for sacrificial use, that a few words may be given to explain their purport.

The unbroken line *Yang*, represents the masculine or perfection; the divided line *Yin*, the feminine or imperfection. The group of four is called the *Sze-seang* or four similitudes; the eight are the *Pa-qua* or eight symbols of *F8h-he*. The circle was added by *Chow*, a member of the *Sung* dynasty, who analysed and explained them. The circle represents the original principle, the waved line dividing it makes the dual power or the active and passive principles of creation, it is called the *Tae-keih*, this when in action, produced a male power, when at rest a female power. From these were generated four visible forms which represent in the innumerable combinations of the eight symbols, the changes and transmutations that take place in nature and in the affairs of the world.



J A P A N .

THE manufacture of porcelain is said to date from 27 B.C. It was greatly improved in the beginning of the thirteenth century by a Japanese potter, who visited *King-te-chin* and other factories of China in the disguise of a priest. The pottery of Japan is of still greater antiquity, and pieces are still in existence that are said to be 3000 years old. The old ware is highly valued, and the small wine cups, called *Soma* cups, are only used on special occasions. They are a dark-coloured crackle ware, decorated with running horses and marked at the side with the badge of *Soma*, eight dots round a central ninth.

The great centre of the Japanese manufacture is in the province of *Hezen*, where twenty-five villages are congregated on a mountain which affords a plentiful supply of material for their work. Other districts have, however, their peculiar wares, some of which are undoubtedly of great antiquity.

The marks used in Japan are usually the name of the factory or of the maker or decorator; sometimes all are given.

DATES

are written in the Chinese manner, the name of the Japanese period being used. The only examples that vary in any way from those already given under "China," are:

Ten-show, 7th year 1579

Show-o, 2nd year 1653

天正
 柴歲

承應
 貳歲

DATES.

| | | | | | |
|-----|------------------|------|----|-------------------|------|
| 德建 | Ken-tok | 1370 | 正康 | Kō-show | 1455 |
| 中文 | Bun-tin | 1372 | 祿長 | Chi-yo-rok | 1457 |
| 授天 | Ten-du | 1375 | 正寬 | Kwan-show | 1460 |
| 和弘 | Ko-wa | 1380 | 正文 | Bun-show | 1466 |
| 中元 | Gen-tin | 1380 | 仁應 | Ō-nin | 1467 |
| 四德明 | Mei-tok the IV. | 1393 | 明文 | Bun-mei | 1469 |
| 永應 | Ō-yei | 1394 | 亨長 | Tiyo-kiyo | 1487 |
| 長正 | Show-tiyo | 1428 | 德延 | En-tok | 1489 |
| 享永 | Yei-kiyo | 1429 | 應明 | Mei-ō | 1492 |
| 吉嘉 | Ka-kitsu | 1441 | 龜文 | Bun-ki | 1501 |
| 安文 | Bun-an | 1444 | 正永 | Yei-show | 1504 |
| 德宝 | Ho-tok | 1449 | 永大 | Dai-jei | 1521 |
| 德亨 | Kiyo-tok | 1452 | 祿亨 | Kiyo-rok | 1528 |

| | | | |
|---|----------------------|---|----------------------|
| 大 | Di-yei 1582 | 延 | Yen-pō 1673 |
| 弘 | Ko-dsi 1555 | 天 | Ten-wa 1681 |
| 永 | Yei-rok 1558 | 貞 | Tei-kiyo 1684 |
| 龜 | Gen-ki 1570 | 元 | Gen-rok 1688 |
| 正 | Ten-show ... 1573 | 寶 | Ho-yei 1704 |
| 文 | Bun-rok 1592 | 正 | Show-tok ... 1711 |
| 慶 | Kei-chiyo ... 1596 | 享 | Kiyo-ho 1717 |
| 元 | Gen-wa 1615 | 元 | Gen-bun 1736 |
| 寬 | Kwan-jei ... 1624 | 寬 | Kwan-pō ... 1741 |
| 正 | Show-ho 1644 | 延 | Yen-kiyo ... 1744 |
| 慶 | Kei-an 1648 | 寬 | Kwan-jen ... 1748 |
| 承 | Show-ō 1652 | 寶 | Ho-reki 1751 |
| 明 | Mei-reki 1655 | 明 | Mei-wa 1764 |
| 萬 | Man-dsi 1658 | 安 | An-jei 1772 |
| 寬 | Kwan-bun ... 1661 | 天 | Ten-mei 1781 |
| 寶 | | 寶 | |
| 和 | | 和 | |
| 享 | | 享 | |
| 祿 | | 祿 | |
| 永 | | 永 | |
| 德 | | 德 | |
| 保 | | 保 | |
| 文 | | 文 | |
| 保 | | 保 | |
| 享 | | 享 | |
| 延 | | 延 | |
| 曆 | | 曆 | |
| 和 | | 和 | |
| 永 | | 永 | |
| 明 | | 明 | |

政寬
和享
化文
政文
保天
化弘
永嘉

Kwan-sei ... 1789
Kiyō-wa ... 1801
Bun-kwa ... 1804
Bun-sei ... 1818
Ten-pō ... 1834
Ko-kua ... 1844
Ka-yei ... 1848

政安
延萬
久文
治元
應慶
治明

An-sei ... 1854
Man-yen ... 1860
Bun-kin ... 1861
Gen-di ... 1861
Kei-ō ... 1865
Mei-di ... 1868

ENAMEL.

Cloisonné enamel on porcelain is peculiar to Japan, and but few specimens have reached Europe, it is exquisitely fine, the flat wire with which the pattern is formed, not being thicker than a hair and less than the 32nd of an inch in depth.

The porcelain is thick and decorated with blue; it is difficult to ascertain the age of the specimens imported; they seldom bear a mark.

Yama-han Name.

山半

辰
魁
下

Ching-hwa p blue
nēen che, Chinese date 1645-1687; probably a forgery.

大
日
本
介
製

Di-Ni-pon, Great Japan.

Han suki sae, *Han-suki*, maker p blue

Pottery is also enamelled in the same way; some examples of *Ki-yoto* ware marked *kin-kou-zan*, have lately been imported.

日
本
瀨
戸
製

Ni-pon Si-to, Japan Sito.

(illegible) *Eu-rock sae*, *Eurok* maker p blue

FACTORIES.

Arranged as known in England except when marked with name of place where made.

AWATA. Pottery of fine quality with a delicate crackled glaze, cream or vellum colour, decorated with painting in enamel colours, and sometimes gold. Probably *Kiyo-to*.

Awa-ta.

和
田

Dio-to, maker imp black

Di Ni-pon, Great Japan.

Dio-to sae, *Dioto* maker p blue

To-kio, Place

Mats-moto

Yashi-nobo, name p red

Both marks on same piece.

Ae-rako, name imp

Ki-yo, name "

Yu-ah-su-zan, name "

萬古

BANKO or MANKO. Pottery of white or brown clay, very thin, unglazed; sometimes a fine black glaze is used; decorated with impressed patterns, also, with bold paintings in enamel colours, usually flowers.



Ban-ko (in "seal" character).



Ni-pon, Japan imp

Ari nori, name

Both marks on same piece.



Ban-ko imp



Shing-en, name "



Ban-ko "



" "

子美
子中

Ban-ko, The eminent of flowers ... inc



On old decorated ware ... "



Gu-so, name ... "



E or *ye* ,, ... "

BISHU. Porcelain with glaze of black enamel decorated with gold. It is generally called "Lac ware."

尾
州

Bishu ... p gold

HIRADOSON. Egg shell ware of the finest quality, decorated with blue and colours, bears this mark.

平
中
造

Hira-do-son

Shi-ae sae, *Shi-ae*, maker ... p red

三平
川戶
内造

Hira-do Mika-wa outchi.

Hira-do of ,, ... p red

HEZEN or HESHU. Porcelain of fine quality and egg shell ware, decorated with colour; also blue, in imitation of Nankin ware or ornamented with flowers modelled in slight relief.

肥
前

He-zen, sometimes called *Fi-zen*.

肥
州

He-shu.

田肥
力前
三右

He-zen.

Hari-ta-ka-mi, name.

信肥
南礪
造山

He-zen.

Shin-po dzo, maker p red

| | |
|-----------------|---|
| 肥前 川原 造山 | Hezen. Rek-sen dzo, maker. |
| 西肥前 南里山 造 | Nisi Hezen hari-da-yama, West Hezen. Name of factory. Nan-di sae, maker p red |
| 肥前 谷太 造 | He-shu. Hari-dan, factory. Ten-tai dzo. Ten-tai, maker p blue |
| | Villages of HEZEN, occupied by potters. The first two factories do not make ware for sale. |
| 山内何大 | Oo kavatsi ya a, Great mountain between rivers. |
| 山内何三 | Mi kavatsi yama, Three mountains between rivers. |
| 山泉和 | Idsoumi yama, Mountain of the springs. |
| 平高文 | Kan ko fira, Beautiful upper plain. |
| 平野本 | Fon ko fira, Beautiful principal plain. |
| 平野中 | Naka no fira, Middle plain. |

| | |
|----|--|
| 長平 | <i>Naga fira</i> , Long or large plain. |
| 大郎 | <i>Oo tarou</i> , Great vase. |
| 中郎 | <i>Naka tarou</i> , Middle (sized) vase. |
| 白川 | <i>Sira kava</i> , White brook or clear spring. |
| 赤町 | <i>Akaye matsi</i> , Street of the painters in red. |
| 岩屋 | <i>I vaya</i> , The cave. |
| 南側 | <i>Minami kawara</i> , South bank (of river). |
| 尾田 | <i>Hoka o</i> , Outside tail. |
| 黒田 | <i>Kuro mouda</i> , Black field. |
| 廣瀬 | <i>Firo se</i> , Blue porcelain made here. |
| 一瀬 | <i>Itche-na-se</i> . |
| 井丸 | <i>Imali</i> , Fine transparent porcelain made here. |

KAGA or KUTANI.

Pottery and coarse porcelain usually decorated with elaborate paintings in red and gold, sometimes blue or green is introduced.

Ku-tani, the nine valleys. Name of the place where the factories of the Prince of Kaga are situated. p red.

九谷

九
谷

Ku-tani p gold on red



”



Ku-tani tzo, made at Kutani ... ”

五
谷
造

” ” p red

九加
谷陽

Ka-gayo }
Ku-tani } K. in Kaga p gold

九加
谷陽

” ”

加
刀
九
谷
朱

” ” p red

” ”, *dzo*, made p black

九 大
谷 日
製 本

Di Ni-pon, great Japan

Ku-tani sae, made at K. p black

九
谷
本
山

Ku-tani Bok-zan (name) p blue
mountain of the trees.



Ku-tani, on either side of name *Tou-zan* ... p red



Tou-zan, Porcelain mountain (name) ... p red



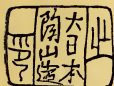
Kiyohu-zan, Mountain of the rising sun
(name) p red



Pon-zan, place imp



Dio-tzo, maker, on same piece with *kutani*
mark "



Di-Ni-pon, Great Japan.

To-zan, Garden mountain (name). On either side characters which signify, Strong pottery. p red



To-o, name p red

九谷製
加長軒

Ku-tani sae At Kutani made.

Kaga, Na-ken Long house, factory ... p black



Ku-tani, with a name, illegible ... p gold on red



Dzou, long life



Fou-kou, happiness



Rau-kou, riches

These characters are often found on *Kaga* ware, singly, together, and both with and without factory marks.

KIYOTO or KIOTO.

Same as "Awata," and often called "Satsma" ware.

Kiyō-to p red

Ni-pon Kiyō-to, Japan, Kiyoto.

Kin-kou-zan tzo (name) maker ... p gold

Kin-kou-zan (name)... .. imp on same
pieces

SATSMA or SATSUMA.

Pottery, often of coarse quality, with delicate crackle glaze; finely pencilled decoration in gold, with a little color. No marks known on undoubted old ware.

Itsi-gaya, name of place in Satsma.

Tai-zan, maker's name imp

Tai-zan ,, ,,

京
都日本
京都
錦
志
造錦
志

帶山帶山

Tai-zan, name imp
 ” ” p black

田香

Den-ko, name imp

SHIBA in Tokei.

Pottery painted in enamel colours, of good quality, called
 Awata ware.

Resident of *Shiba* in *Tokei*.

Sei-un-tei, name of factory.

Hikomaro, maker's name p black

” p blue

An old mark, date unknown.

車印芝住
 主月云亭
 主乃丸

青柔都芝住
 彦雲亭
 丸

OWARI, OR AWARI.

Small ware of fine porcelain, decorated in blue, colours and gold, often painted at *Tokio*.

Owari.

Saeng-ets, beautiful moon; name of a celebrated painter on porcelain.

Ai-we, name " "

Sin-zad foudi, spring mountain (name), painter.

" " p black

Yama-moto Sho-tan, name of well known painter.

尾張

晴月

相戸

春山筆

山本周且



FLOWER.

Many varieties of this mark occur on porcelain both old and of recent date.



LEAF.

And other varieties are often found on porcelain.



INSCRIPTIONS


Of a similar character to the Chinese are found on all kinds of ware.

Dzou, long life.

„ for variations see the hundred *show* in the Chinese inscriptions.

Foukou, happiness.

Raukou, wealth.

| | | | | | |
|---|------------------------------|--|---------------------|-----|--------|
|  | So-o, name | ... | ... | h p | imp |
| 壽龜 | Kami sae, Kami, maker | ... | ... | „ | p blue |
| 造子 | Rakou-maza dzo „ „ maker. | ... | ... | „ | p red |
| 嗣德 | Huzi-nori, name | ... | ... | „ | p blue |
| 珍若 | Jo-shin | } name ... | ... | „ | „ |
| 戲侯 | Chin tsang | | } precious property | „ | „ |
| An imitation of an old Chinese mark. | | | | | |
| 心芸 | Shin fo | } name | | „ | „ |
| 子房 | se-seki | | | | |
| 會七 | H'atsi fou | } Assembly of the seven honorable societies. Mark of the Govern- ment works also found on enamelled ware | | „ | „ |
| 社寶 | kie sha | | | | |

晉靜
唸館

Sin sitz
king kang } Hall of the increase of
peace and harmony ,, p blue

富貴
長春

Fou kwei
chiwe sin } Wealth, honours and a lasting youth..

富貴
長命

Fou kwei
chwe min } wealth, honours and long life.

富貴
長命

” ” ” ”

陶玉
園製

To gucou
eng sae } Made at the pottery of
the beautiful garden h p p blue

陶玉
五取製

To gucou eng
Gos ki sae } Same with maker's name ,, ”

百九十四号

Number 194 p red on blue ware, probably Hezen ; other pieces bore different numbers.

大明宣德
年製

The Chinese dates *Seuen-tih* and

大明
光緒
製

Ching-hwa are often found on Hezen ware decorated with old Nankin patterns.

大日本
赤樂造

Di ni-pon } Great Japan.
Hi-rak dzo } *Hirak*, maker pot & h p

藏春亭
西畝造

Tho zing ti } Pavilion of the spring time.
Tsi-tse tzo. } *Tsi tse*, maker p red

三保造
 歲春亭
 日本
 川本
 林古
 造

Tho zing ti } Pavilion of the spring time.
San-fo tzo } *San fo*, maker ... p red

Both on *Nakasaki* ware.

Ni-pon Si-to, Japan, *Sito*, name of place.

Kama-moto mosa-kitchi tzo

” ” maker ... ”

This was also on *Nagasaki* ware; an enamelled vase is also marked *Sito*.

SQUARE.

Called House Marks.

Hata, name of a factory ... h p p red

San-han, mountain middle, name ... ” p blue

Yeh-san or } one mountain, name ” ”
Itsi-yama }





Goa, strong, name h p p blue



All on blue decorated ware called *Hezen*; marks such as these are found in great variety, they often differ in a set of cups and saucers that are evidently from the same hand.

This appears to be "happiness."



Probably an emblem of longevity.

VASE.



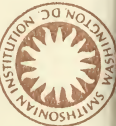
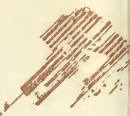
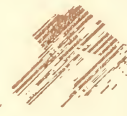
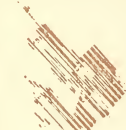
This curious mark is impressed and coloured; it represents a sacred vessel used in sacrificing and is inscribed with the characters *Foukou*, happiness, and *dzou*, longevity.

W. H. H.



W. S. JOHNSON—"NASSAU STEAM PRESS," 60, ST. MARTIN'S LANE, W.C.

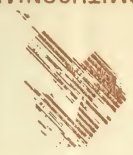
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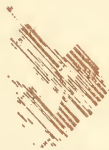
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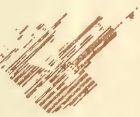
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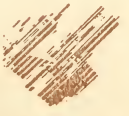
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